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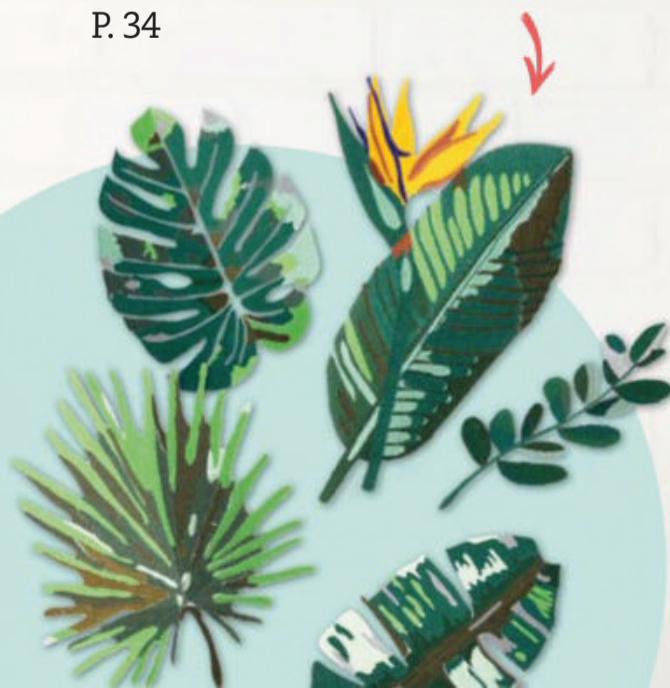
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city
trench
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CREATIVE MACHINE Embroidery

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Exclusive
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a note from the editor

Dear Readers,

When I was in my senior year of high school, I was required to memorize and recite the first 18 lines of *The Canterbury Tales* in the original middle English. I can actually still do it, but I won't. I'll just give you the gist: Spring inspires people to travel. I think it has something to do with new life starting to bloom; it stirs the blood the same as it stirs the sap in the trees. And of course, for many of us summer is the ideal time for a vacation. My major upcoming travel is planned for the fall, so instead of indulging my wanderlust, I'm going to have to spend my spring planning, preparing and embroidering. Luckily there are many great ideas in this issue to guide my way.

Travel wardrobe options are always a hot topic around the office (check out episode 2 of the *Sew & Tell* podcast for a deeper discussion on that), and embroidery is a fantastic way to flaunt your individuality even in clothes designed to travel easily. I'm especially fond of the button-down hem embroidery detail on page 42; it's easily adaptable for all seasons and adds a touch of elegance to any shirt. The gorgeous embroidered trench coat on page 26 is also great for travel, especially to cooler climates.

Of course you need to pack for your trip, and what's better than having distinctive handmade luggage for easy identification on the baggage carousel? A simple monogram, such as seen on the Westport Weekend Bag on page 52, is a tried-and-true traditional option, but if you're looking to take your luggage to the next level, take a peek at page 30. We oohed and aahed over the sample suitcase when it arrived at our office. It's such a unique project and we're so excited that we get to teach you how to recreate it. The best part is that no two versions will ever come out the same; each one is specially created and designed for its intended user.

There are plenty more great projects and techniques to find in the pages that follow, so have fun exploring the issue — I hope it inspires you to have your own springtime adventure.

Happy stitching!

Kate Zaynard and the *CME* team



what's next

Spring is also a time of change, and we have some changes happening here at *CME*. Due to a variety of reasons, we're reducing our issues from six to four yearly. Don't worry, though! You'll get all the issues you paid for, and we'll be working hard to make sure we're bringing you the same great content in each issue and online. Look for the Fall issue in August.

Check out the **SEW & TELL** Podcast, featuring the *CME* editors! Find it on iTunes or wherever you get your podcasts.



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tips & tricks

DUST BUSTING

Use a microfiber eyeglass cleaning cloth to get the last bits of dust out of the bobbin area. After cleaning the area with a small brush, gently wipe the cloth around. You will be amazed at how much more dust it will pick up.

Diane S., email



SUPPORTING ROLE

As you rinse water-soluble stabilizer from freestanding lace, collect the water and pour it into a spray bottle. Use the mixture to stiffen freestanding lace, dimensional embroidery designs or anything that needs a little body.

Connie, Facebook

COLOR CODE MODE

To keep stabilizer rolls organized, place a different-colored hair tie around each type, such as blue for water-soluble, red for tear-away, yellow for cut-away, etc. Keep a reference chart noting each color to easily identify the rolls.

Pauline M., email



Visit cmemag.com
for more techniques
and tricks to inspire
your embroidery.

SOFTEN UP

When removing water-soluble stabilizer from freestanding lace designs, add a drop or two of fabric softener to the water to soften the lace.

Bertha G., email

LETTER BETTER

When embroidery lettering, always use the same color thread in the bobbin as the needle. The letters look tidier and are easier to read.

Patricia L., email



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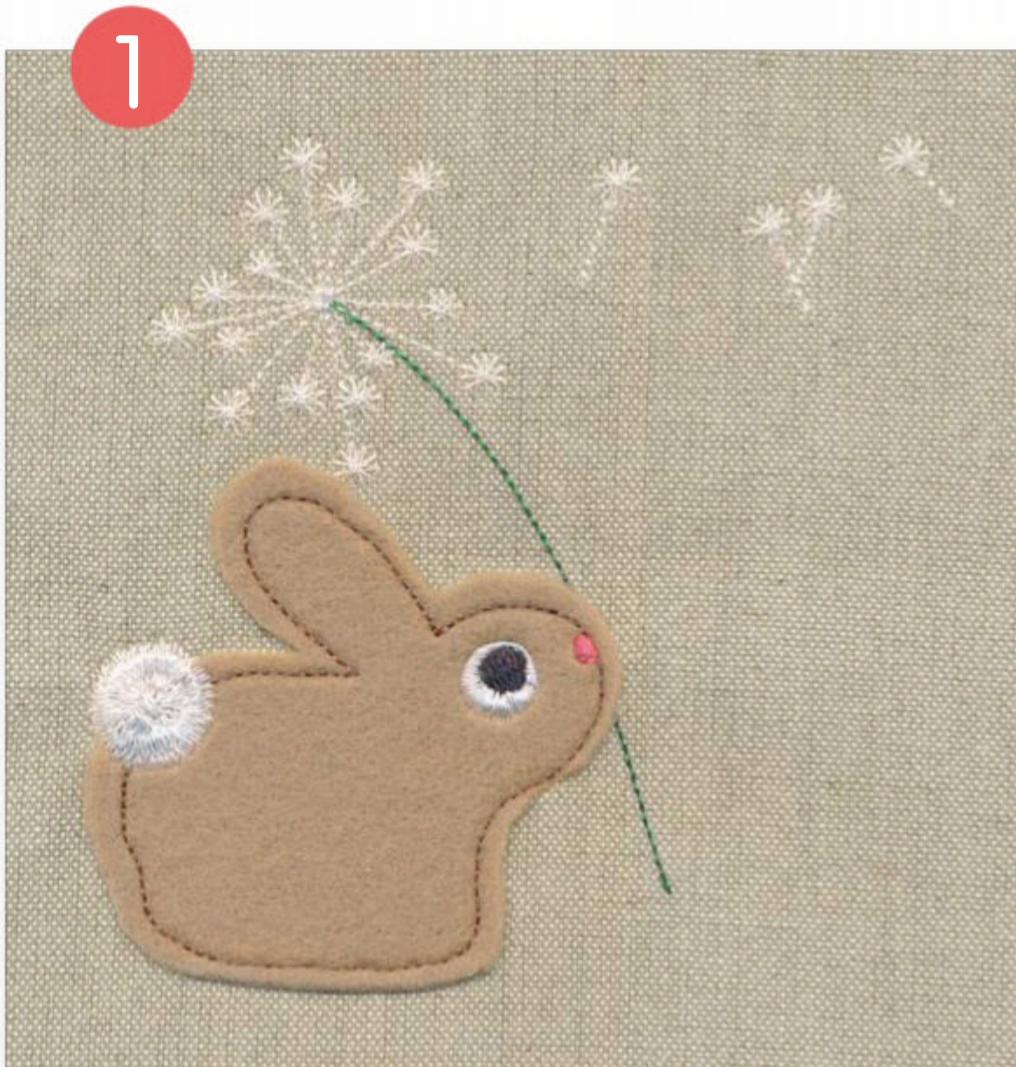


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must haves

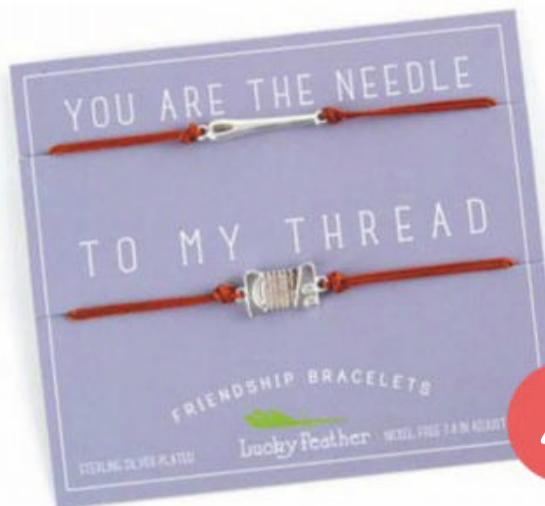
the latest & greatest tools & designs

1. Celebrate spring with the adorable **Wish Bunny Embroidery Design**. This sweet combination of appliquéd and embroidery combines to make a whimsical design perfect for kids (or adults who love cute bunnies). (**\$1.99, urbanthreads.com**)
2. Eliminate unpleasant odors, instantly freshen fabrics or just elevate the mood with **Grow Air + Fabric Freshener**. It's made from 100% plant-based ingredients so you can feel safe using it around your home. Fragrances include Bamboo, Lavender Blossom, Citrus Cedar and Apple Pomander, and all of them are toxin, phthalate and paraben free. (**\$12, growfragrance.com**)



3. Bring a touch of the tropical to your home with the **CME exclusive Tropical Greenery Embroidery Design Collection**. These large-scale designs are perfect for home décor projects and look fantastic on pillows, towels and more. Or combine them to create an intricate all-over embroidered piece of fabric for a striking and unforgettable garment. (**\$3.99–\$5.99/design, \$34.99/collection, interweave.com/sewing**)

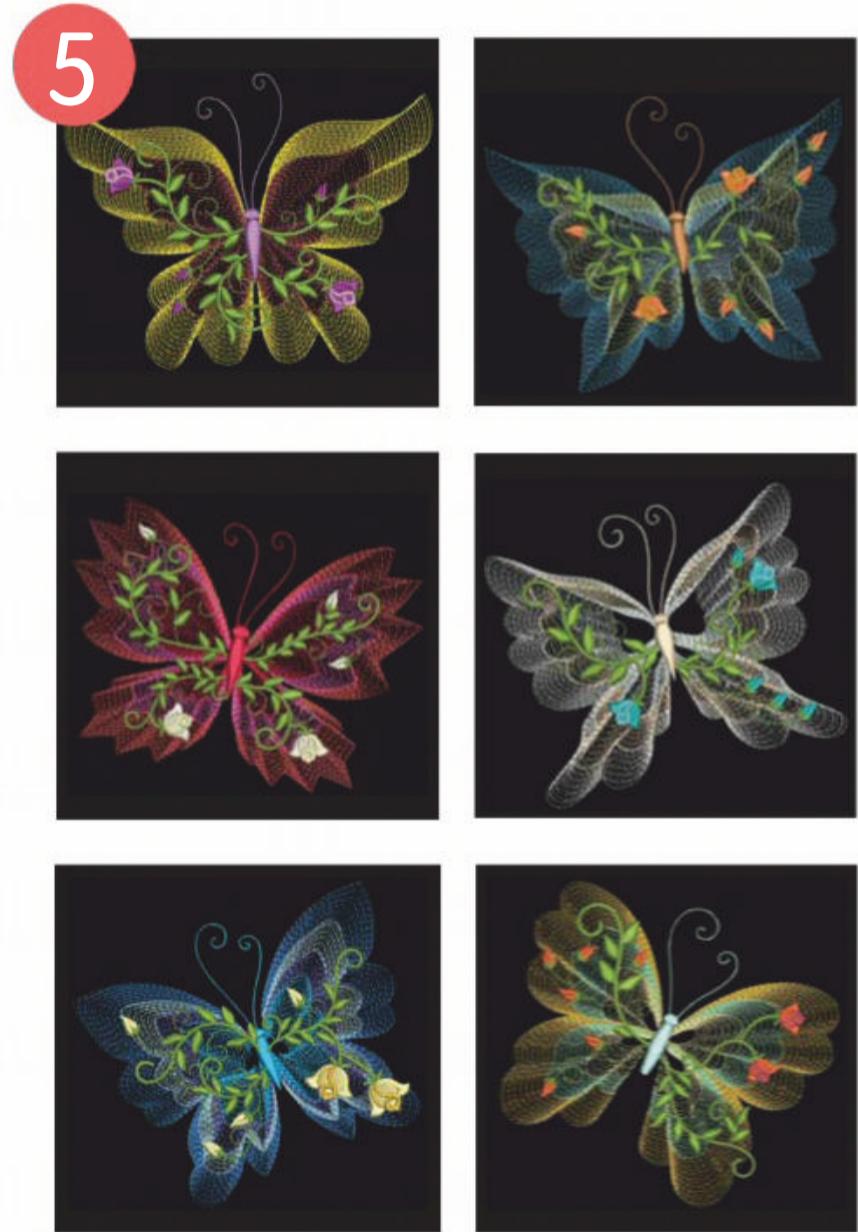




4

4. Best friend jewelry isn't just for kids anymore. Pair up with your sewing or embroidering bestie to share the **Lucky Feather Friendship Bracelets**. One bracelet has a needle charm, the other a spool of thread, and they come on a card that reads "You are the needle to my thread." To a casual observer, you'll just be showing off your love of sewing, but you'll always know it's a symbol of a special relationship too. (**\$22.50, luckyfeather.com**)

5. Invite the beauty of nature in with the **Flutterby Luv #3** collection from AZ Embroidery Barn. This collection of lovely designs radiate energy and are adorned with vines and flowers. Beautiful on bags, garments or home décor, each delicate design will make a smile bloom. Available in 4-, 5- or 6-inch collections or as individual designs in all three sizes. (**\$2.69/design, \$7.95-\$9.95/collection, azembroiderybarn.com**)



6. Stitch up a great canvas for your embroidery with the **Megan Nielsen Floreat Dress & Top Pattern**. The striking pointed hem is a perfect location for a round, square or corner motif, and the uncomplicated lines and simple neckline offer additional possibilities for coordinating designs or a single design placement. (**\$14.46, megannielsen.com**)

7. Pamper your hardworking hands (and avoid snagging fabric on dry fingers) with the **Sewline Cuticle Oil Pen**. This nifty little device features a fine brush to dispense a blend of natural oils, including avocado and jojoba, directly where it's needed. Snap the cap on and toss it in your purse without fear of leaks. (**\$12.99, various local and online retailers**)



7

8. Welcome the budding leaves with **Green Tea Set Embroidery Designs**. These pretty, organic designs are formed with stylized curlicues and leaf shapes. They'll put you in the mood to sip a nice cup of tea as you plan this year's garden. (**\$3/design, etsy.com/shop/embroiderymastery**)



8



9

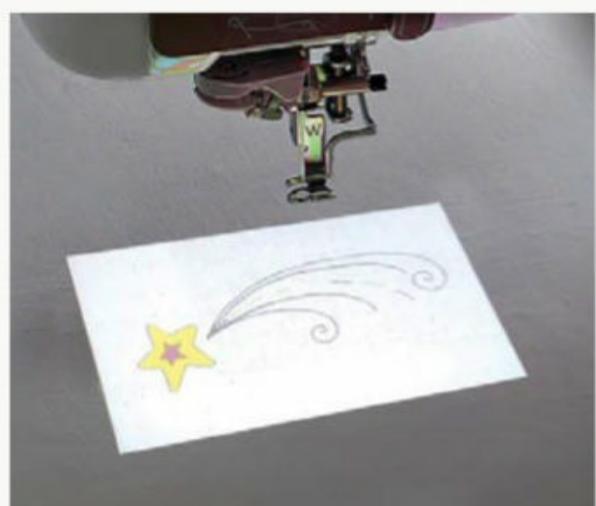
9. It's the perfect time of year for the **Easter Tree Embroidery Design**. Festive colored eggs tucked into a tree budding with blossoms, leaves and a cheerful bird add a lovely seasonal touch to your holiday décor. (**\$4.49, annthegran.com**)



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Layering Designs

Layering embroidery designs is easy once you've learned basic guidelines. Use simple designs to create a dimensional and intricate look for any project.

EXPERIMENT

- Experiment by overlapping designs to create a completely new composition and allow for endless creativity without the need for special embroidery software programs. Use this technique to embellish all kinds of projects, such as jacket backs, pillows, table runners or place mats.
- Use embroidery designs that have separated or overlapping design elements. Don't use dense designs or those with heavy satin stitching

because the machine's needle might catch on the heavy stitches.

- Eliminate possible problems by evaluating the stitch count where designs overlap. Slow the machine when stitching overlapping designs or passing over dense areas.
- Always begin stitching the lowest layer and work up to build designs and dimension. Don't layer more than two designs to prevent stitching complications.

- Use adhesive-backed tear-away stabilizer to hold the fabric in the hoop and float a layer of tear-away stabilizer underneath for extra support. It's important to stabilize thoroughly to prevent problems when stitching multiple design overlaps.
- Use rayon thread for most projects because it's finer and has a nice sheen, but experiment with different thread types. Variegated, glow-in-the-dark or metallic thread are fun when creating dimension or

shine, but don't use them for dense designs because they're thicker and could create problems when stitching overlapping designs.

PREPARE

- Print each design onto a self-adhesive template sheet. Cut out each template $\frac{1}{4}$ " beyond the design. Mark the horizontal and vertical center lines on the template center.
- Find the embroidery area center. Mark the horizontal and vertical center lines.
- Audition the templates on the embroidery area, overlapping the designs where desired.
- Once satisfied, peel away the paper backing from the first template and align the design center with the fabric center **(A)**. Reserve the paper backing.
- Overlap the first design with the second template, making sure to not touch the adhesive sides **(B)**.
- Continue layering design templates on the fabric, marking each horizontal and vertical axis point on the fabric **(C)**.

EMBROIDER

- Hoop a piece of adhesive tear-away stabilizer with the paper side facing up. Score the paper within the hoop; gently tear away the paper to reveal the adhesive.
- Center the lowest design on the embroidery area right side up over the hoop. Press lightly to adhere to the stabilizer paper. Float a piece of tear-away stabilizer underneath the hoop.

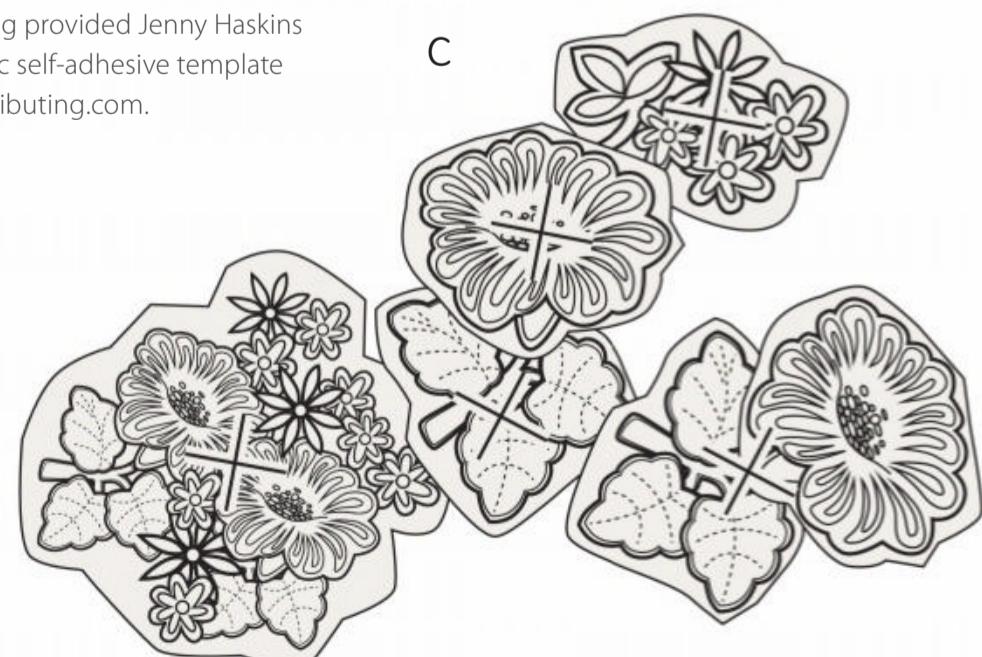
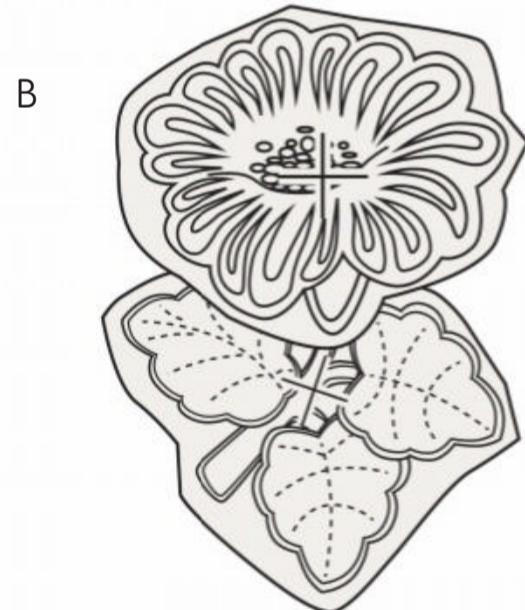
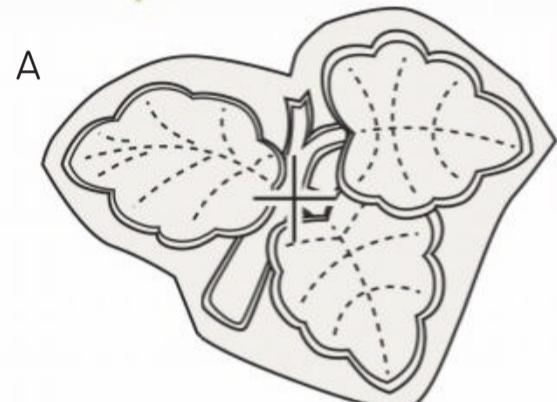
- Place the hoop on the machine and check the alignment. Once properly aligned, remove the template sheet, being careful not to lose the placement. Place the template back onto the reserved coordinating paper backing for later use.
- Embroider the first design, and then clip the excess threads.
- Continue embroidering each design element, beginning with the lowest design and working up. Slow the machine when stitching an overlapping element. If another template is in the way of the current design, roll the template corner onto itself to keep it out of the way of the stitching and maintain the design position.
- After the embroidery is complete, remove the fabric from the hoop and tear away the stabilizer. Press lightly from the wrong side. 

DESIGNS

Flowers: RNK Distributing, Jenny Haskins' Delicate Delights, dd05, dd06, dd11 & dd13; rnkdistributing.com

SOURCE

RNK Distributing provided Jenny Haskins Template Magic self-adhesive template sheets: rnkdistributing.com.



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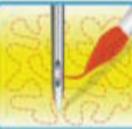
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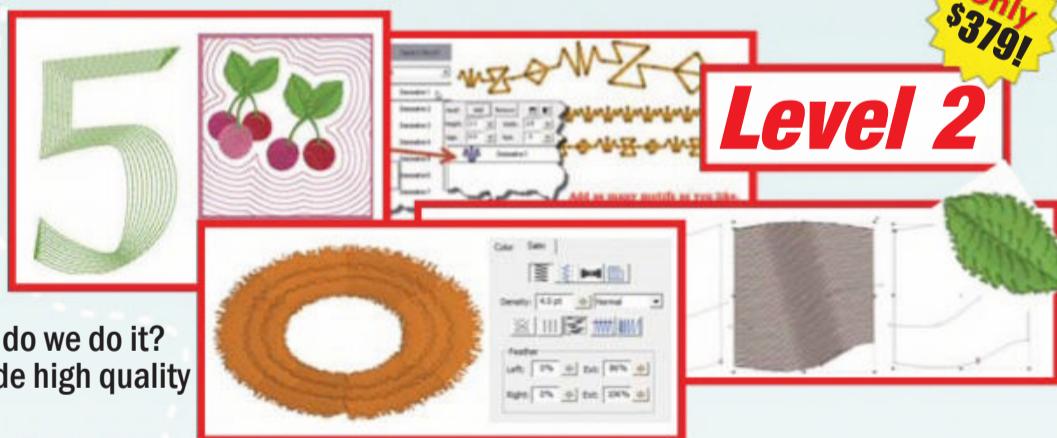


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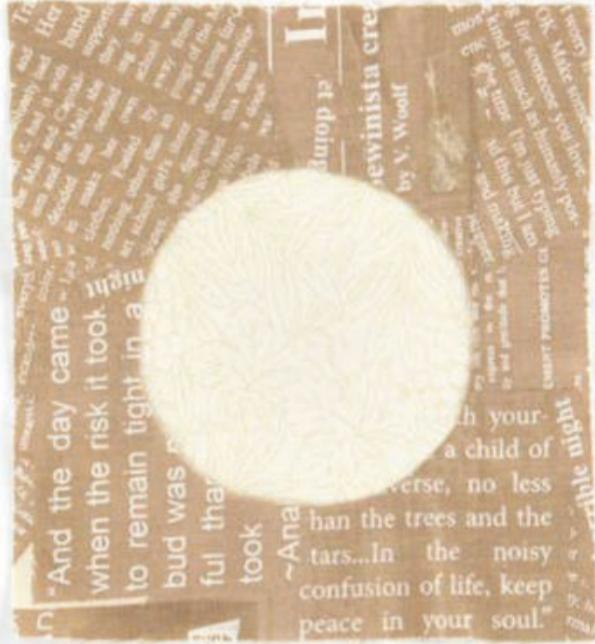
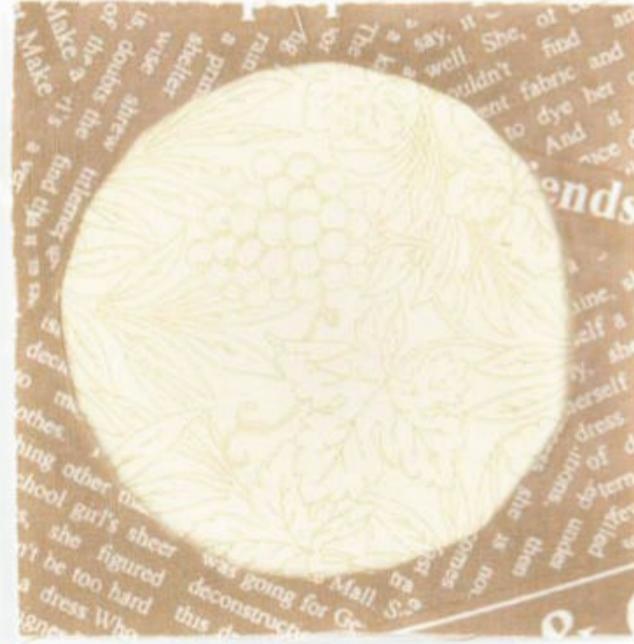
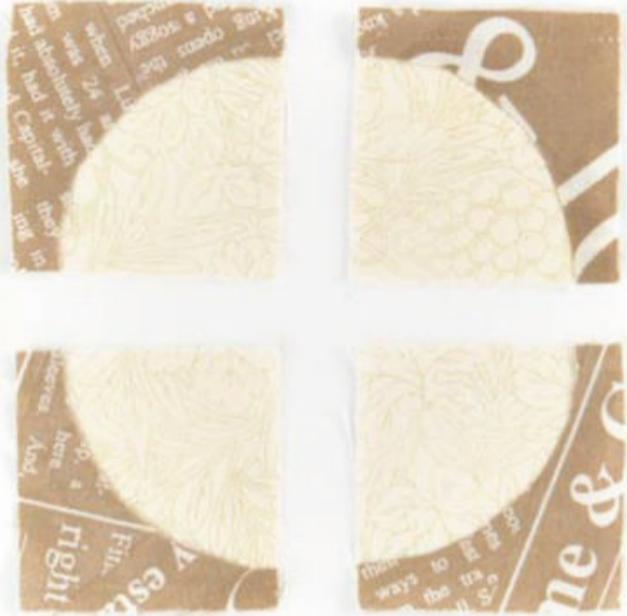
quilt this



in-the-hoop Quilt Blocks

BY NANCY FIEDLER

There are many traditional ways of constructing a quilt top: foundation piecing, strip piecing, quilt-as-you-go, English Paper piecing and, now, in-the-hoop quilt blocks.

A**B****C****D**

You may be familiar with in-the-hoop projects; your embroidery machine will embellish and construct a small project such as a wallet, coaster, ornament or mini purse "in the hoop."

Using your embroidery machine to embellish, construct and even quilt a block in the hoop gives you accuracy and details like the pros.

Paper-piecing patterns are perfect for in-the-hoop quilt blocks. Refer to the

"Quilt This" column from Jan./Feb. 2019 for instructions for digitizing your own, or search the web for "piecing in the hoop" or "in the hoop quilt blocks" for ready-to-stitch designs. Use water-soluble web or paper stabilizer as the foundation. Add sashing and borders, and then use your long-arm, sit-down or domestic machine to quilt in your favorite method. Once the top is washed, your quilt will be as soft as a traditionally pieced block quilt.

CURVED SEAMS WITH EASE

Curved seams for circles and drunkards path are always a challenge, but an embroidery machine will give you precision curves without templates.

Using an exclusive technique, these blocks are sewn together in the embroidery hoop on freezer paper trimmed to size, cut into quarters and then assembled in the hoop (**A-D**). No more struggling to sew curved seams!



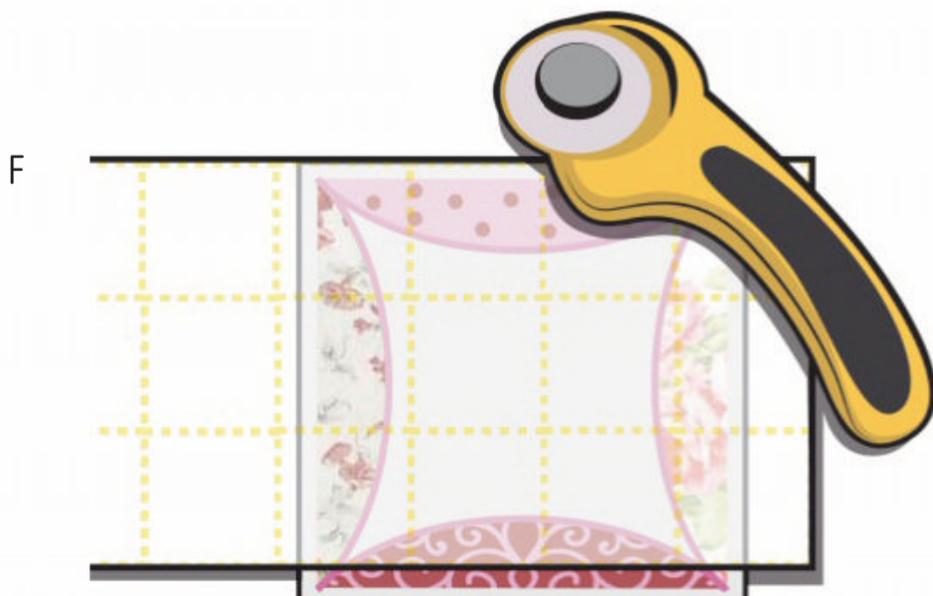
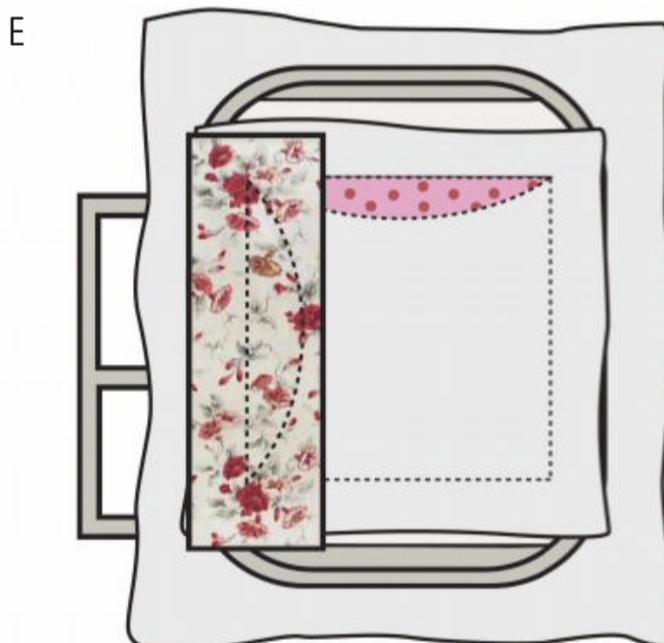
Stitch curves in the hoop for precision without templates.

OTHER CONSTRUCTION TECHNIQUES

Matching seams is easy when you use the join-as-you-go (aka JAYGO) method of joining blocks to batting and backing, which eliminates having to close the back between blocks. There are many videos and instructions online for this innovative joining method. Once the quilt is put together, this method also gives you the freedom to quilt the top using your favorite method.

Use batting as the foundation to build your blocks, which adds quilting stitches as you go. Hoop batting, add fabric pieces at each color change to build the block, then cut to size (**E, F**). Add sashing and borders by cutting batting strips the same size as fabric strips, and then sew the blocks together. All that is left is to add a backing with some simple stitch-in-the-ditch quilting.

When embroidery is your favorite technique, look for designs that are pieced, embellished and quilted in the hoop. These types of blocks will often feature decorative stitching that make your quilt come alive, and the back will be as interesting as the front. Seams are covered with bias tape and the final stitching becomes part of the quilting.



Embroidery is the focus of tile blocks (shown at right and below), allowing you to create tapestries for magnificent wall hangings. Each block is designed to match the adjoining blocks so when all are sewn together you end up with one large design. 

DESIGNS

Bursting Bubbles; queenofstitching.com

Cherry Blossom Tile Scene; anitagooddesignonline.com



Tiled quilt blocks are embroidered separately, then joined seamlessly to create a rich large-scale image.



heirloom effects



Stumpwork

Create unique 3-D artwork by learning a wired embroidery technique known as stumpwork.

HISTORY

Stumpwork is a centuries-old form of dimensional embroidery. The technique gained popularity in the 17th century, but examples of padded and raised embroidery date as far back as the 1400s. This type of raised design was originally referred to as "brodees en relief," "embost" or "needlelace." The term "stumpwork" didn't arise until the 19th century. The origins of this name aren't clear, but it encompasses several 3-D embroidery techniques, such as padded stitching, stuffing and raised embroidery. The dimension is achieved by inserting small objects, such as beads or discs, between fabric layers and hand stitching the object in place, raising the upper fabric surface. A signature element of stumpwork is adding elements embroidered separately with wire inserts; these elements are then stitched to the background embroidery and shaped to stand away from the background.

APPLICATIONS

Often used on religious vestments, stumpwork was also seen on almost any fabric type or fabric-covered item, including clothing, accessories, cushions and other furnishings.

Common stumpwork motifs involved royal themes, Biblical images and motifs from nature, including flowers, leaves, insects, birds and people. The scenes were quite elaborate and detailed, although the scale and accuracy weren't always precise and often gave the work a clumsy or amateurish look.

Hand-embroidered stumpwork, including padded motifs and wired elements, has enjoyed a revival in the 21st century. The most common subject for today's stumpwork designs is nature, including flowers, leaves, insects, butterflies and birds **(A)**. As with most traditional hand-embroidery techniques, it's been translated into a machine technique.

DESIGNS

In the case of stumpwork, designs are digitized to include wire edges on freestanding elements, such as petals or insect wings. The digitizing process includes a placement line for the wire, which is held in place as the machine slowly stitches over it. Once the anchoring stitches are complete, the wire is covered with a satin-stitch border **(B)**.



Fanciful Flowers

Make a distinctive piece of artwork featuring stumpwork blossoms to brighten your décor.

MATERIALS

Supplies listed are enough a 5"×7" frame.

- 14"×16" rectangle of backing fabric & light-colored organza
- Fusible fleece
- Stabilizer: tear-away & water-soluble
- Embroidery thread
- 24- to 30-gauge fine beading wire
- Needles: large-eye hand tapestry & hand sewing
- Craft or fabric glue
- Crystal or gem for flower center
- 5"×7" frame
- Tweezers (optional)
- Stumpwork design & background design (See "Design.")

EMBROIDER

- The petal right and wrong sides will be visible, so use the same thread in the needle and bobbin.
- Hoop the organza with two layers of water-soluble stabilizer and place the hoop onto the machine. Load the stumpwork designs onto the machine. To stitch multiple elements in one hooping, combine the designs in the machine edit screen or embroidery software. Leave space around each design to allow room for placing and trimming the wire. Embroider the designs up to the point where the wire is added, leaving the needle in the fabric.

- Adjust the machine stitching speed to the lowest setting.
- Cut a piece of wire long enough to fit around the design element plus 4" to 6" so that it extends beyond the design edge. This makes the wire easier to handle and also becomes the means of attaching the element to the backing fabric.
- Using your fingers or tweezers, position the wire along the placement lines, with 2" to 3" extending beyond the design beginning and ending points, allowing the remaining wire to loosely follow the indicated path. Take a few stitches to anchor the wire. This stitch is digitized as an open zigzag stitch to hold the wire in place. Stitch slowly, allowing the zigzag stitch to cover the wire. Stop the machine frequently, adjusting the wire to fit the indicated path.
- When the wire is secure, continue to stitch at a low speed to finish the satin stitch border that covers the wire completely. Repeat as necessary for all design elements.
- Remove the hoop from the machine and the fabric from the hoop. Trim the excess stabilizer, and then trim the organza just beyond each design perimeter. Dissolve the remaining stabilizer according to the manufacturer's instructions, and then allow the designs to dry.
- Hoop the backing fabric with fusible fleece and tear-away stabilizer. Load the background design onto the machine. Embroider the backing design. Remove the hoop from the machine but don't remove the fabric from the hoop **(C)**. Remove the excess stabilizer.



CONSTRUCT

- Twist the stumpwork-design wire ends together slightly. Thread the wire ends through the eye of a hand tapestry needle. Using the tapestry needle, feed the wire ends through the background fabric at the desired placement.
- Hand-tack the wires to the fabric wrong side. To secure the wires, add a drop of glue and allow to dry.
- Arrange the petals, shaping them to stand away from the background.
- Remove the fabric from the hoop and trim the fabric to fit the frame. Insert the fabric into the frame, eliminating the glass. Glue or hand stitch a gem or crystal in the flower center. 

DESIGN

Stumpwork design: Secrets of Embroidery
Stumpwork Collection digitized by Lodia Da Silva; secretsof.com

in-the-hoop

Bunny Softie

BY LISA ARCHER

Stitch the perfect spring
bunny with soft and
luscious plush fabrics.



If you've never worked with napped fabrics, there are two tips you should know before you start this project. First, use a water-soluble topper when stitching a design or appliquéd onto plush fabrics to prevent the stitches from sinking down and getting lost in the long fibers of the fabrics. Second, be aware of the direction of the nap when placing your fabrics. As a general guide, place your fabrics so the nap runs to the project lower edge. To find the direction of the nap, simply run your hand in one direction of the fabric to see if it flattens the fibers or ruffles the fibers. Also keep in mind that plush fabrics tend to shed when you cut them; keep a lint roller handy.

MATERIALS

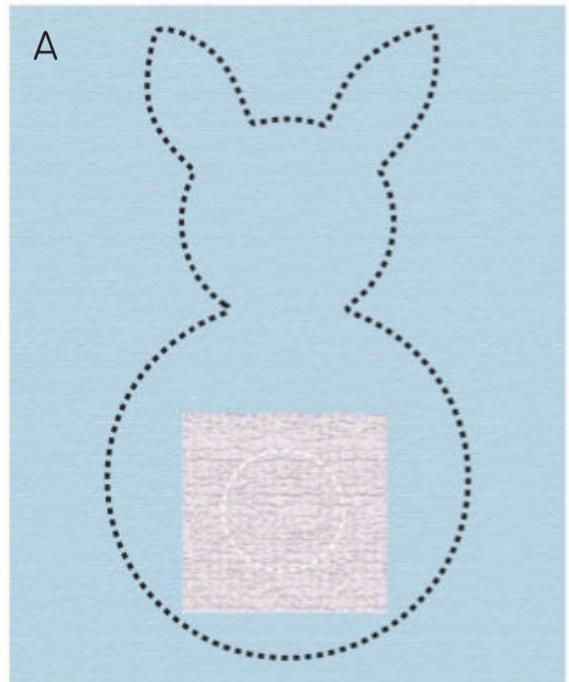
- Mesh cut-away stabilizer
- Two 7"×11" rectangles of plush fabric
- 3"-square of scrap plush fabric
- 3"-square of water-soluble topper
- Stuffing
- Coordinating thread

EMBROIDER

- Download the ITH Bunny Softie embroidery design from cmemag.com/freebies until August 31, 2019. Find the design after the expiration at interweave.com/sewing. Load the design onto the machine.
- Hoop a piece of stabilizer.
- Using thread to match the plush fabric, embroider step one to stitch a placement line on the stabilizer.



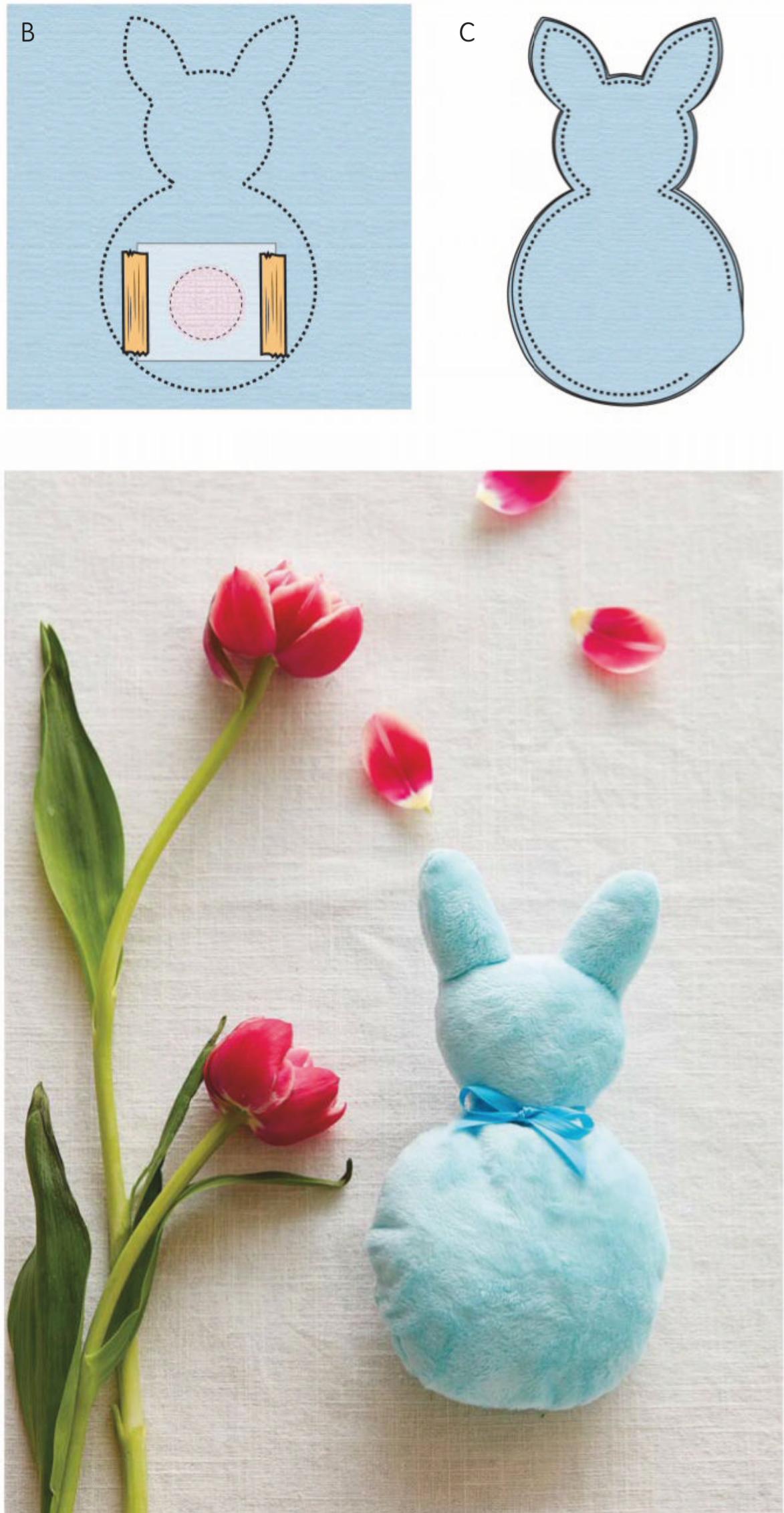
- Center one large piece of fabric, right side up, over the placement line. Tape in place at the top and bottom of the hoop.
- Embroider step two to tack down the fabric.
- Change to thread to match the small fabric scrap. Embroider step three to stitch a placement line for the bunny tail.
- Center the small fabric scrap right side up over the placement line. Tape in place. Embroider step four to tack down the fabric **(A)**.



- Remove the hoop from the machine and trim around the tacking line as close as possible to the stitches without cutting through them.
- Re-place the hoop on the machine and embroider step five to stitch a zigzag stitch around the appliqué.
- Center the water-soluble topper over the appliqué and tape in place. Embroider step six to stitch a satin stitch around the appliqué **(B)**.
- Remove the tape and tear off the topper from around the outside and the inside of the appliqué.
- Change back to thread to match the plush fabric. Center the remaining piece of fabric over the project, wrong side up, and tape in place. Stitch step seven to tack down the fabric and complete the stitching.
- Remove the project from the hoop and trim it using a $\frac{1}{2}$ " seam allowance **(C)**.
- Turn the project right side out through the opening, smoothing out the seams as you go.
- Fill the bunny with stuffing, starting first by stuffing the ears, then the head and body.
- With a needle and thread, slipstitch the opening closed. 

DESIGN

Download the ITH Bunny Softie embroidery design from cmemag.com/freebies until August 31, 2019. Find the design after the expiration at interweave.com/sewing.



Spring in the City Trench

BY KATRINA WALKER

Trench coats are a perennial spring favorite. Update the look of this timeless classic by sewing it up in a lightweight metallic linen. Vintage inspired hand-look embroidery designs stitched with bold cotton thread tops off a look that is anything but ordinary.



Deer + Doe Luzerne
Trench, modified

TRENCH COAT + EMBROIDERY

A classic look such as a trench coat makes a great canvas for creating an embroidery masterpiece. There's just something so enduring about the clean lines of a basic trench, and all it needs is a little bit of machine embroidery magic to elevate it from fashion staple to fashion statement. The Luzerne Trench from Deer + Doe provides the perfect base for creating a fabulous spring "basic" that is anything but.

The main challenge in designing machine embroidery for a trench coat lies in the many construction elements. The double-breasted button closure, princess seaming, belt, pleats, lapels and other construction details are all elements that must be taken into consideration for determining the size and placement of embroidery motifs. It's important that the embroidery designs work with the silhouette and structure of the coat in an attractive way, without impacting its wearability. If a garment does not have a large enough area that is uninterrupted by seams or other construction details to stitch the desired design, sometimes it's necessary to improvise. In the case of the featured sample, a simple shoulder flap was added. This is a common element for many trench coats, so adding the flap to the design creates a handy embroidery canvas without ruining the traditional look of the coat.



ALTER

Thankfully, it is relatively simple to create a shoulder flap for a trench coat using the existing pattern. Once any fit adjustments to the pattern are complete, you're ready to create a shoulder flap pattern.

- Mark the stitching lines on the center and side front pattern pieces.
- Using a large piece of tracing tissue (wider than the width of the front of the coat), trace the cutting lines for the center front shoulder seam and neckline edge. End the neckline tracing $\frac{1}{4}$ " from the center front.
- Draw a line parallel to the center front down from the line end, ending 2" above the bust apex. Draw a second line perpendicular
- to the center front at the line end, extending well past the anticipated width needed.
- Trace from the shoulder along the armscye to the seamlne where the center front meets the side front.
- Align the side front pattern piece with the center front pattern piece at the armscye, matching the stitching lines from where they intersect at the armscye along the seamlne as far as possible. It is a princess seam, so it will not align completely all the way down the seamlne past the bust area.
- Trace the remainder of the armscye until it intersects with the lower line drawn perpendicular to the center front.



- If desired, reshape the bottom edge of the flap pattern. This is easiest to see when placed on a dress form, if available. From the bust area to the side seam, the lower edge will appear to curve downward. Starting at the bust apex, gently curve the bottom edge of the flap up toward the armseye so that it appears to be level all the way across.
- Mark $\frac{5}{8}$ " seam and hem allowances around all sides of the finished shoulder flap piece for embroidery placement reference.

FABRIC

When creating an embroidered garment, the chosen fabric is just as important, if not more so, than the construction details and silhouette of the garment design. The fiber content, yarn thickness, weave structure and even the finishing processes can all have an effect on the appearance and performance of the finished embroidery. For the featured sample, a beautiful copper metallic linen and cotton blend was used. Its soft, crisp

hand is perfect for a structured coat. Although its weave structure is plain, the metallic shimmer would have competed visually with traditionally shiny rayon or polyester embroidery thread. Consequently, embroidering with a matte thread, such as cotton, ensured that the embroidery could stand out on the garment, even when stitched using a relatively soft color palette.

CHOOSING A DESIGN

When using a heavier-than-usual thread, such as the 30-wt. cotton thread used on the featured sample, it's important that the embroidery designs selected are lighter in stitch density to ensure that the bulkier thread can lie attractively on the fabric surface. Another element to consider is the stitch lengths used. A thicker thread benefits from longer stitches. This creates a hand-stitched look that adds beautiful texture when used with a softer, thicker thread such as cotton. Informal florals created using long, lightweight running stitches are ideal.

STITCHING

When a heavy thread is used for embroidery, a large topstitching needle is the best choice. For the featured trench, a size 100/16 topstitching needle was used. Although a size 90/14 needle is sometimes recommended for typical stitching with this thread, the higher speeds and greater abrasion that occur during machine embroidery call for the additional protection of a deeper thread groove and larger eye as found in the 100/16 topstitching needle.

STABILIZING

Stabilizing the fabric for the featured sample began prior to the construction process, by first fusing a soft, lightweight interfacing to each garment piece. The soft metallic linen/cotton blend fabric did not need any change to its relatively crisp hand, but it benefited from the extra wrinkle resistance and weave-structure stabilization that full interfacing provides. Interfacing (or interlining) the entire coat is a personal choice, but when working

with a looser-weave fabric woven with soft yarns, strongly consider using a fusible interfacing for support in all embroidered areas. A more structural interfacing was used to support the collar and collar stand, as is appropriate.

The embroidery itself, consisting of light-density designs, needed just enough support to keep the fabric weave structure from distorting. Although the fabric is a woven, the soft nature of the yarns used in the weave means that they can be unstable during embroidery. Two layers of a relatively soft cut-away stabilizer were used in the hoop, with a layer of tear-away underneath. Use two layers of a lightweight cut-away rather than one layer of a heavier cut-away for a fashion garment, since the two layers can be graded with pinking shears for less stabilizer show-through during wear. The use of a cut-away stabilizer helps to ensure the embroidery maintains its shape distortion-free throughout its lifetime.

DESIGN LAYOUT

Some embroidery software allows you to take a photograph of the pattern piece and import it as a full-scale background to assist in embroidery design placement. If your software has this capability, it's a great tool to use for fashion embroidery. It's simple to learn and well worth the time. Alternatively, full-scale individual templates of embroidery designs are handy tools for visualizing the size and scope of embroidery designs on the actual pattern pieces.

When embroidering a garment made from scratch, it's generally easiest to embroider prior to cutting and sewing the garment. For the featured trench, the garment pieces were pre-cut and interlined with fusible interfacing, but they were embroidered before beginning construction. When embroidering a garment piece, whether the final cutting has been

done or not, it is crucial to trace the stitching lines around the edge of the piece before embroidering. This ensures that the embroidery is correctly aligned with the garment. Use a full-scale printed template that combines all your embroidery designs for each garment piece so there are no unfortunate surprises during placement.

CONSTRUCTION

For the featured sample, the shoulder flap and lower skirt were used to showcase the hand-look cotton embroidery designs. Once the pattern pieces are embroidered, decide whether the embroidered shoulder flap will be lined or simply hemmed along the bottom edge. Line or hem the shoulder flap accordingly.

Construct the trench according to the pattern instructions. Once the center front and side front have been stitched together, baste the

prepared shoulder flap to the coat front along the shoulder, neckline and armscye. Continue with the trench construction according to the pattern guidesheet. 

DESIGN

Charlotte's Flowers by Anita Goodesign: anitagoodesign.com

SOURCES

Deer + Doe provided the Luzerne Trench Coat pattern: deer-and-doe.com.

SVP Worldwide provided the Pfaff Creative Icon embroidery machine, the Pfaff Performance Icon sewing machine and the Premiere+ 2 embroidery software: svpworldwide.com.

Robert Kaufman Fabrics provided the Essex Yarn Dyed Metallic fabric in copper: robertkaufman.com.

Sulky of America provided the 30-wt. cotton thread, Sulky KK-2000 temporary spray adhesive, Soft and Sheer Extra and Tear Easy stabilizer and Tender Touch fusible interfacing: sulky.com.



Case Study

BY COLLEEN BELL

Spotting your luggage in an airport baggage claim can be a pain. Create your own unique suitcase decoupage with your favorite fabric and featuring a custom machine embroidered monogram to easily locate your bag.



MATERIALS

- Hard shell suitcase with a smooth surface
- Woven cotton print (amount according to suitcase size plus $\frac{1}{2}$ yard)
- Coordinating cotton print fat quarter (appliqué)
- Cutaway mesh fusible stabilizer
- Thread: bobbin & embroidery
- Decoupage glue (See "Sources.")
- 4" decoupage applicator (See "Sources.")
- Decoupage brush set (See "Sources.")
- Disposable bowl & tablecloth
- Craft knife
- Embroidery designs: appliqué frame (approx. $4\frac{1}{4}'' \times 6''$) & built-in alphabet (See "Design.")

PREPARE

- Roughly cut the fabric yardage to fit the suitcase front and back, leaving 3" excess around each perimeter.
- Press the fabric.

EMBROIDER

- Print the appliqué-frame template.
- Position the front fabric panel over the suitcase. Audition the design template over the suitcase front. Once satisfied with the placement, mark the design centerlines on



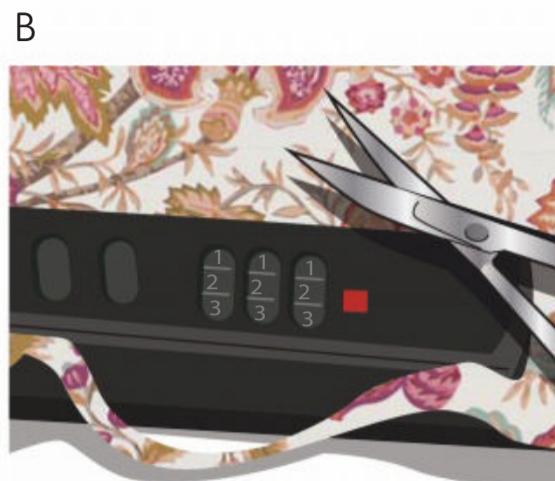
the fabric. Remove the fabric from the suitcase.

- Cut a piece of fusible cut-away stabilizer larger than the selected hoop. Center the stabilizer on the fabric wrong side over the design placement area; fuse following the manufacturer's instructions.
- Load the appliqué frame into the machine. Using a built-in alphabet, add a monogram within the frame design.
- Hoop the fabric, centering the design centerlines within the hoop.
- Embroider the design, following the design instructions to complete the appliqué.

- Remove the hoop from the machine and trim the jump threads. Remove the fabric from the hoop. Carefully cut away the stabilizer from the design perimeter.

CONSTRUCT

- Place a disposable tablecloth over a large flat work surface. Open the suitcase and position right side up on a flat work surface.
- Mark the suitcase front horizontal and vertical centerlines using a pencil.
- Repeat to mark the suitcase back.
- Fold the front fabric panel in half lengthwise with right sides together.



- Pour decoupage glue into a disposable bowl. Apply decoupage glue to the right half of the suitcase front.
- Center the fabric panel over the suitcase front, aligning the fabric foldline with the vertical pencil line **(A)**.
- Carefully unfold the fabric and smooth over the decoupage glue, using the decoupage applicator if desired.
- Once the fabric reaches the suitcase edge, use a craft knife or small scissors to trim away the fabric **(B)**.
- At the corners, cut into the fabric and overlap to reduce puckering **(C)**.
- In hard-to-reach areas, fill in with separate fabric pieces.
- Repeat to attach the fabric to the suitcase left side.
- Once the suitcase front is covered, apply a coat of decoupage glue to the entire surface. Allow the glue to dry.
- Repeat to attach the back fabric panel to the suitcase back.



- If desired, seal the suitcase front and back with an additional decoupage glue coat. 

DESIGN

Appliqué frame: Scallop Oval Beaded; appliquemarket.com

SOURCES

Floriani Embroidery carries No Show Mesh Nylon Cutaway Fusible Stabilizer; rnk-floriani.com.

Plaid carries Mod Podge decoupage glue, 4" brush applicator and brush set; plaidonline.com.

TIPS & TRICKS

Discover a few tips & tricks to create the best fabric-covered suitcase.

- Select a hard shell suitcase with a smooth, clean surface without grooves or other design features.
- Decoupage glue is sensitive to humidity. Tackle the project on a day with low humidity.
- When not using the decoupage brush and glue, store in a plastic bag to prevent them from drying out.
- If desired, apply a coat of decoupage glue to small fabric pieces used around hardware or hard-to-reach areas. Once the glue is dry, cut the fabric to size and attach following the project instructions. This creates a stiff fabric that doesn't fray, however it's hard to cut with a craft knife.



Tropical Chic Pillow

BY KATE ZAYNARD

Use large-scale designs to create a striking tropical-themed linen pillow. These elegant foliage designs work beautifully on any home décor project.



MATERIALS

Materials listed are enough to make one 20" square pillowcase.

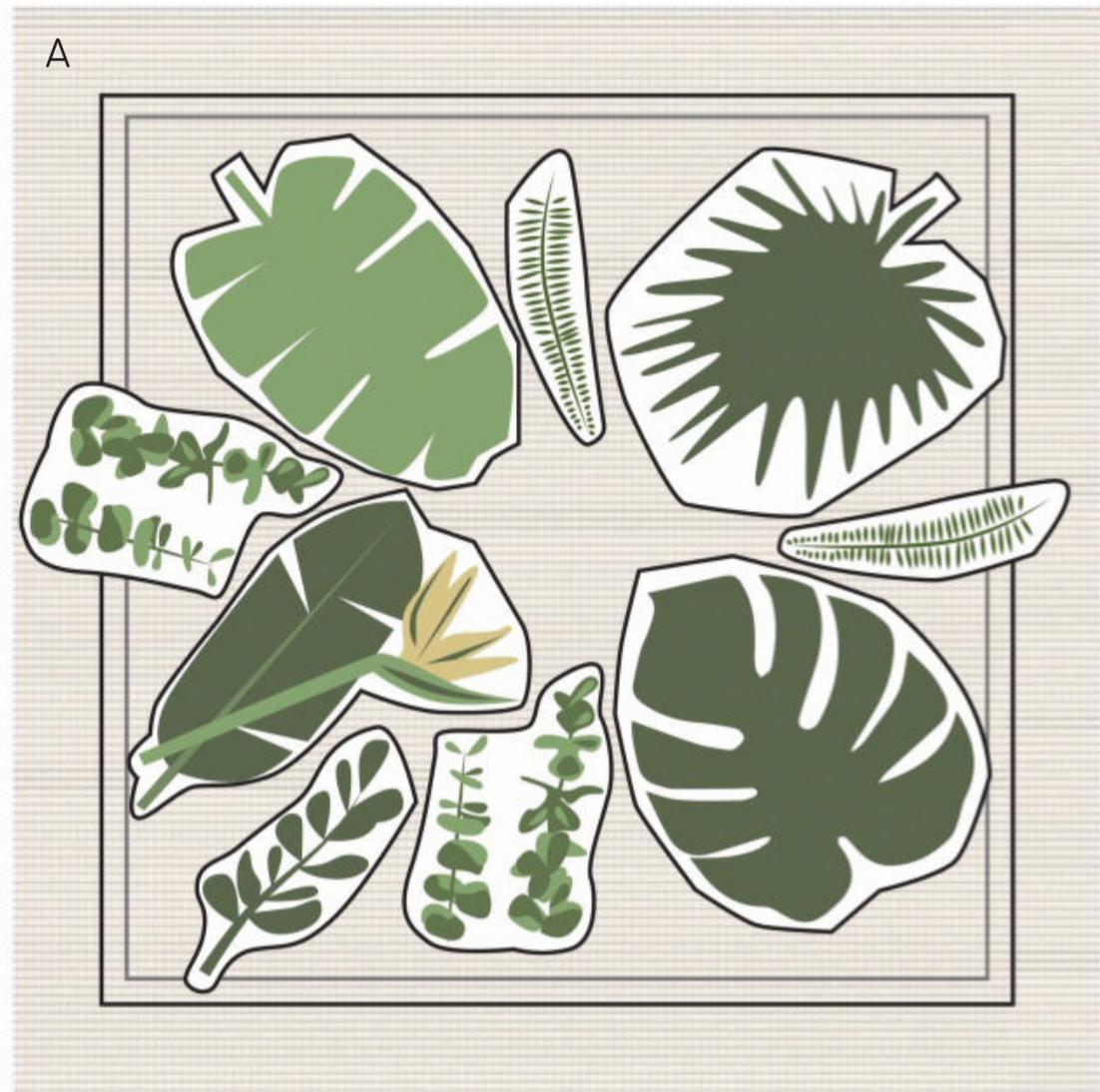
- $1\frac{1}{3}$ yard of white linen fabric
- Mediumweight cut-away stabilizer
- Thread: all-purpose, bobbin & embroidery
- 18" pillow form
- Removable fabric marker
- Clear ruler
- Large-scale foliage embroidery designs (approx. 7.38" x 9.59"; see "Designs")

PREPARE

- Download the Tropical Greenery Fern Frond embroidery design from cmemag.com/freebies until August 31, 2019. Load the design onto the machine.
- From the fabric, cut two $14\frac{3}{4} \times 21$ " rectangles for the back. Set aside.

EMBROIDER

- Print templates of each design, mirroring them if desired. Cut out each template $\frac{1}{4}$ " from the design edge. Clip into the centerlines of each template and fold back two opposite triangles.
- On the remaining fabric, mark a 21" square, making sure there are at least 4" of extra fabric on each side. Mark the stitching lines $\frac{1}{2}$ " from each square edge.
- Audition the templates on the square to determine the layout **(A)**. Mark the centerlines of each design, being sure to mark the upper edge with an arrow. Note which design goes in which location.



- Hoop the fabric with a piece of cut-away stabilizer, centering the first set of centerlines in the hoop.
- Place the hoop on the machine and embroider the design, clipping jump threads between color changes.
- Remove the hoop from the machine and the fabric from the hoop. Cut away the stabilizer close to the design edge.
- Repeat to stitch each design, centering each set of centerlines in the hoop.
- Carefully press the fabric and embroidery designs from the wrong side and over a towel to avoid crushing the stitches.



Take a photo of the final template layout to reference when stitching the designs.

CONSTRUCT

- Cut the 21" square embroidered pillow top out along the previously marked lines. Designate one edge as the upper edge.
- Fold one long edge of one backing rectangle $\frac{1}{4}$ " to the wrong side; press. Fold again 1" to the wrong side; press. Topstitch close to the first fold.

- Repeat to finish one long edge of the remaining backing rectangle.
- Place the pillow top right side up on a flat work surface. Position one pillow back right side down over the pillow top, aligning the long raw edge with the pillow top upper edge; pin.
- Position the remaining pillow back right side down over the pillow top and first pillow back, aligning the long raw edge with the pillow top lower edge; pin. The two backs will overlap.
- Stitch the pillow perimeter, catching the top and both backs in the stitching.
- Clip the corners, then turn the pillowcase right side out through the back opening, poking out the corners.
- Place the pillow form into the pillow case. 

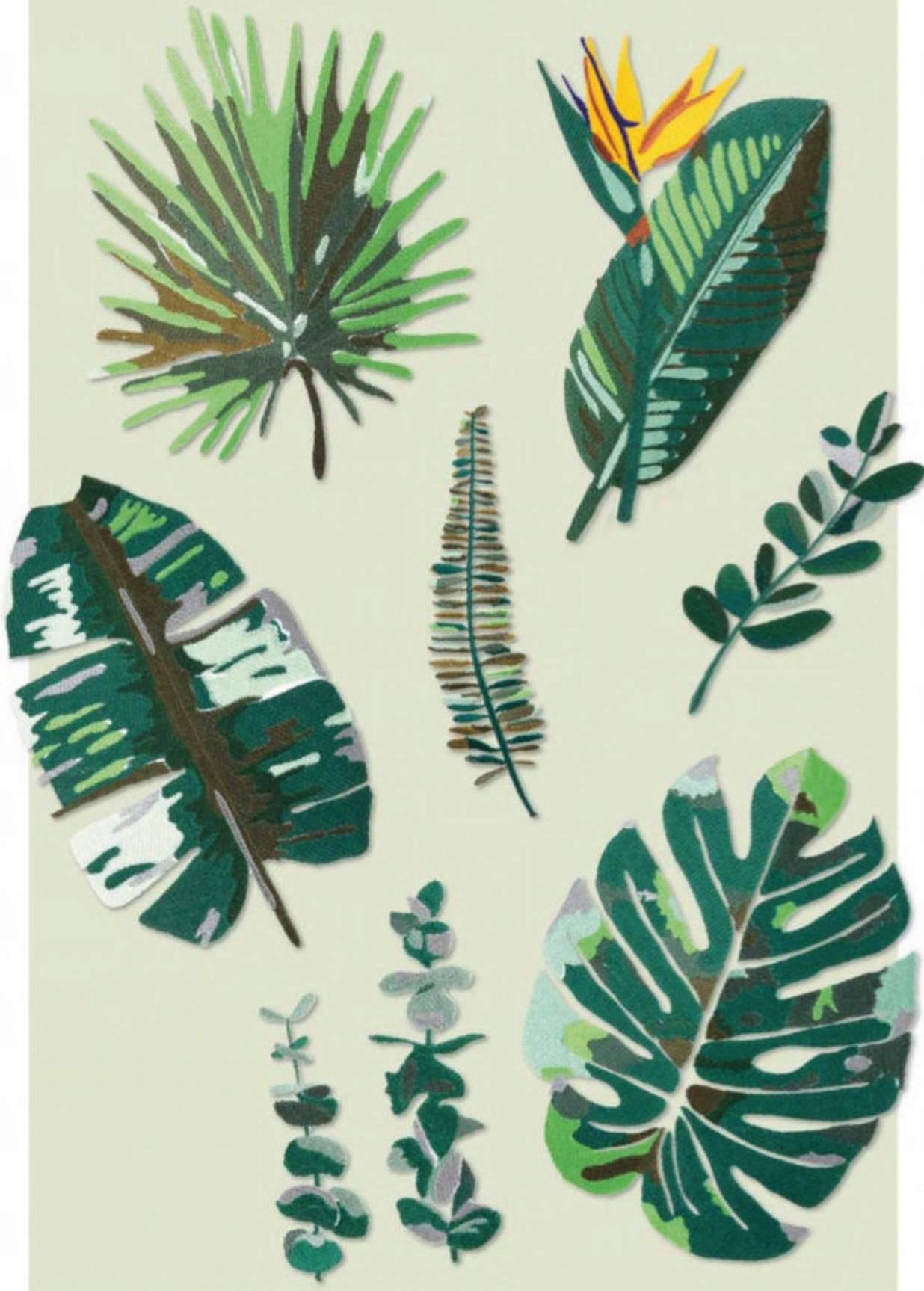
DESIGNS

Tropical Greenery Collection: Download the Fern Frond design free at cmemag.com until August 31, 2019. Find the design after the expiration, and the rest of the collection, at interweave.com/sewing.

CME EXCLUSIVE

TROPICAL GREENERY COLLECTION

Take a visit to the rainforest with this lovely collection. Stitch large-scale monstera, fan palm, banana and bird-of-paradise leaves, then fill in with smaller-scale fern fronds, eucalyptus and ruscus branches. Feature one design at a time to really capture attention or combine them to create a high-end jungle effect. They're perfect for home décor projects — think pillows and wall hangings in a vacation home living space or towels in an elegant white-and-green guest bathroom. Find the full collection at interweave.com/sewing.





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Ulaikiki Kicks

BY STACY SCHLYER

Most of us think of using embroidery designs to enhance clothing, but that's not all you can use them for. Learn how to customize a pair of basic sneakers for a high-end look.



DESIGN SELECTION

Shoes are usually too difficult to hoop, therefore designs are embroidered as free-standing motifs, and then applied to the shoe with permanent glue. One of the most important factors to consider when adding machine embroidery patches to shoes is the design selection. To achieve the most professional finish, choose a design that supports itself or is freestanding once removed from the stabilizer.

Patch embroidery designs work the best; however, this category can be limited. Look for designs that have solid fills and definite borders, such as ones with a satin stitch perimeter.

Avoid designs considered light or airy due to their lack of solid fills. These designs fall apart once removed from the stabilizer. Designs with thin lettering or elements such as dots or vines that fall outside the perimeter are difficult to work with because there isn't enough surface area to apply the glue, and therefore cause seepage onto the shoe's exterior.

PREWASHING

A brand new canvas shoe is firm and crisp because of the sizing in the material. This sizing also prevents many types of glue from adhering to the shoe. If the chosen glue requires prewashing, spot clean the canvas by scrubbing the area to be embellished with a wet cloth.

Or launder the shoes in the washing machine. Remove the laces and place in a pillowcase or mesh bag. Place shoes in the washing machine with several towels to keep the load



balanced and prevent loud banging during the cycle. Do not add any fabric softener, as many types of glue won't adhere to shoes treated with it. Allow the shoes to completely dry before attaching any designs.

GLUE

Select from four different glue options for best results.

Liquid fusible adhesive produces a quick bond between the embroidery design and shoe. When using this product, it's very important to thoroughly remove any sizing from

the shoe. Otherwise, the design won't adhere to the shoe or will produce a temporary bond.

To use this product, apply small dots of glue on the design wrong side. Finger-press the design onto the shoe until firmly attached. Any glue that seeps outside the design perimeter dries clear. Allow the glue to cure four to six hours before wearing the shoes.

Industrial-strength craft glue produces a strong bond without requiring the removal of the shoe sizing. Select craft glue that dries clear.

To use this product, apply the glue to the design wrong side, spreading it to the perimeter as necessary. Finger-press the design onto the shoe until firmly attached. Allow the glue to cure 24-72 hours before wearing the shoes.

Hot melt glue & glue gun

produces a strong bond, similar to epoxy, without requiring the removal of the shoe sizing.

To use this product, heat the glue in the glue gun following the manufacturer's instructions. Apply glue to the design wrong side. Finger-press the design onto the shoe until firmly attached. Allow the glue to cure 24 hours before wearing the shoes.

Heavyweight fusible web

produces a strong bond, more durable than traditional fusible web. When using this product, it's very important to thoroughly remove any sizing from the shoe. Otherwise, the design won't adhere to the shoe or will produce a temporary bond. In addition, use an iron that reaches a temperature of at least 260° to create a permanent bond. Most home irons set to the cotton setting reach the needed temperature. If it's difficult to fuse the design to the shoe using an iron, use a flat iron used for hair styling.

To use this product, trace the finished design wrong side up onto the fusible-web paper backing. Or print a design template, and then trace the design wrong side up onto the paper backing. Cut out the design from the web. Fuse the piece to the design wrong side following the manufacturer's instructions. Remove the paper backing, and then fuse the design to the shoe.

Pineapple Shoes

Use a simple pineapple embroidery design to create patches to embellish canvas shoes.

MATERIALS

- Pair of canvas shoes
- Heavyweight water-soluble stabilizer (See "Sources.")
- Embroidery thread
- Adhesive
- Pineapple design (approximately $\frac{1}{2}'' \times 1''$; see "Designs.")

EMBROIDER

- Thread the needle and bobbin with matching embroidery thread.
- Load the pineapple design onto the machine. Select the largest hoop size available. Copy the design on the screen as many times as will fit within the hoop perimeter.

- Hoop a piece of water-soluble stabilizer. Place the hoop onto the machine.
- Embroider the designs, changing needle and bobbin thread as needed.
- Remove the hoop from the machine, but don't remove the stabilizer from the hoop. Trim any loose bobbin threads from the design wrong side, especially those that are visible through open design areas or outside the design perimeter.
- Remove the stabilizer from the hoop. Cut away the stabilizer from each design perimeter.
- Remove the stabilizer following the manufacturer's instructions, making sure to handle the designs gently to prevent them from falling apart.
- Lay flat to dry on a towel.



FINISH

- Once the designs are completely dry, attach to the shoes as desired using one of the glue types and methods listed on pages 39 and 40. 

DESIGNS

Bam: Embroidery Library, Heroic Bam; emblibrary.com

Pineapple: SewChaCha, Mini Pineapple; sewchacha.etsy.com

Superhero: Embroidery Library, Captain Hero; emblibrary.com

Zap: Embroidery Library, Super Power Zap; emblibrary.com

SOURCES

Floriani carries Press N Bond fusible web: rnk-floriani.com.

Michaels carries E6000 industrial strength craft adhesive: michaels.com.

Sulky carries Ultra Solvy water-soluble stabilizer: sulky.com.

Therm O Web carries Fabric Fuse Liquid Adhesive: thermowebonline.com.



COOL KID

Embellish kid's shoes for unique kicks that showcase their personality, such as coordinating comic superhero designs.



Border Button-Down

BY MILINDA JAY STEPHENSON

Use an eyelet embroidery design and built-in scallop satin stitch to transform a basic button-up into a chic wardrobe staple.



Tip

Purchase a brand new or used button-up, upcycle a men's shirt or stitch your own to use for the project.

MATERIALS

- Readymade button-up
- Stabilizer: lightweight fusible mesh cut-away & water-soluble
- Thread: bobbin & embroidery thread
- Eyelet design (See “Design.”)

PREPARE

- Adhere fusible mesh cut-away stabilizer to the shirt lower edge, extending the stabilizer 12" above the hem, following the manufacturer's instructions.
- Select a built-in scallop satin stitch on the sewing or embroidery machine. The featured shirt uses a 4.0mm stitch length and 6.5 stitch width. Topstitch just above the shirt hemline, beginning and ending at each center-front edge **(A)**.
- Carefully trim away the shirt hem as close to the scallop stitching as possible.

EMBROIDER

- Download the eyelet design from cmemag.com/freebies. Load the design onto the machine.
- Measure the shirt approximately 6" from the lower edge, beginning and ending at each center-front edge; record as the circumference.
- Print the design template. Measure the design width; record.
- Determine how many designs will fit within the shirt circumference

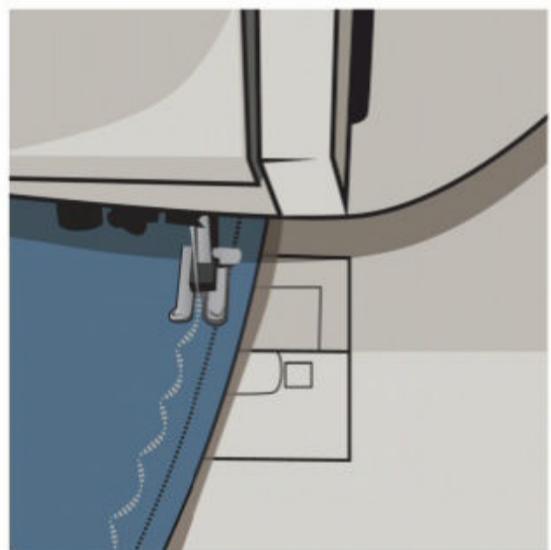
using the recorded measurements. If needed, resize the embroidery design in software or on the machine screen to fit the designs on the shirt without any space between the design edges.

- Hoop a piece of water-soluble stabilizer. Thread the needle with embroidery thread and the bobbin with bobbin thread.
- Unbutton the shirt and position the right shirt front right side up on a flat work surface. Position the template over the shirt, aligning the lower edge approximately 2" from the shirt lower edge and the right edge 1" from the shirt center front; pin. Mark the design centerlines.
- Position the shirt over the hooped stabilizer, centering the design lines within the hoop; pin the shirt perimeter to secure **(B)**.
- Place the hoop onto the machine. To check proper placement, use the forward stitch sequence function to make sure the design center and outlines match the template. Or, if available, use the machine's camera function. Remove the template.
- Embroider the design.
- Remove the hoop from the machine and stabilizer from the hoop. Trim away the excess stabilizer from the design perimeter.
- Repeat to embroider the left shirt front, making sure the design aligns with the right shirt front design.

Download the eyelet design from cmemag.com/freebies until August 31, 2019. Purchase the designs at milindasews.blogspot.com after the expiration date.



A



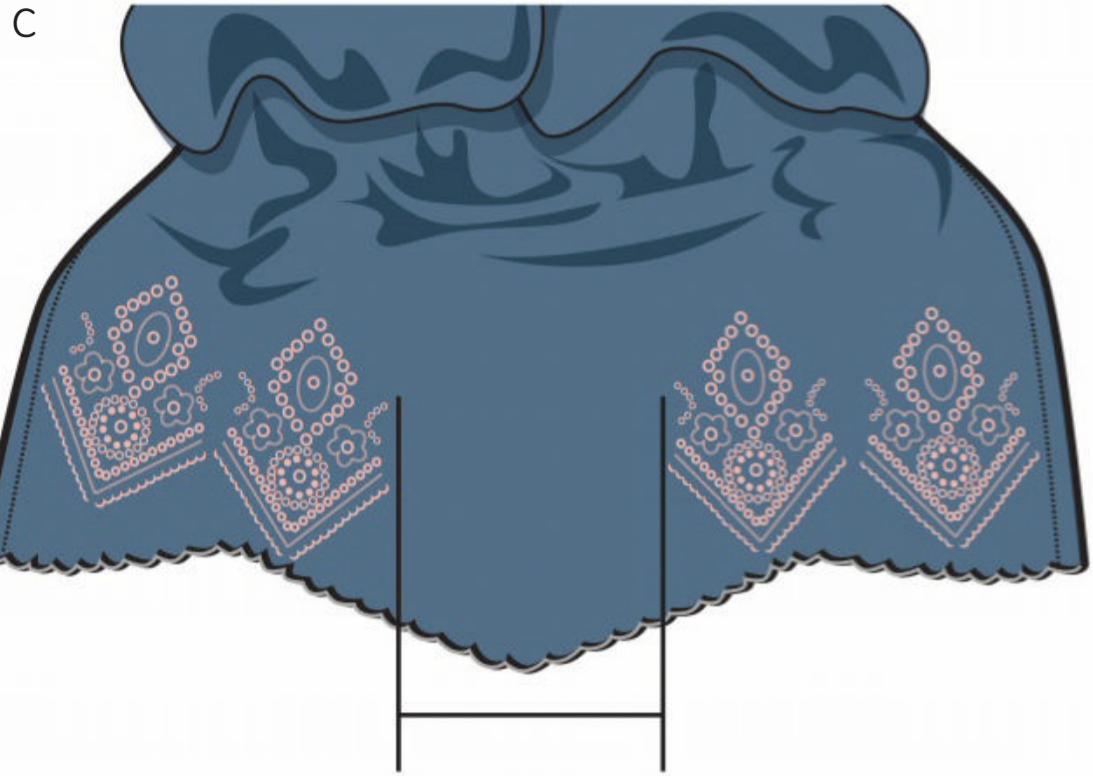
B



- Repeat to embroider the right shirt side, and then the left shirt side.
- Measure the space between the designs on the shirt center back (**C**). If needed, adjust the design size in embroidery software or on the machine screen to fit the area.
- Repeat to embroider the remaining center-back design.
- Remove the water-soluble stabilizer following the manufacturer's instructions.
- Trim away the excess cut-away stabilizer. 

DESIGN

Download the eyelet design from cmemag.com/freebies until August 31, 2019. The designs will be available after the expiration date at milindasews.blogspot.com.



ENDLESS OPTIONS

Discover different ways to incorporate the eyelet design and finish the shirt hem.



Use the **eyelet design lower edge** as the shirt hem.



Create the **scallop satin stitch hem**, and then add additional eyelets between the hem and design lower edges.



Finish the shirt hem using a **narrow-rolled hem** on a serger.



Choose a different decorative built-in stitch, such as a **zigzag satin stitch**.

Slip Away Shorts

BY BIANCA SPRINGER

Create a set of sweet embellished pajama bottoms, perfect for lounging or taking a bit of handmade comfort with you when you travel.



SUPPLIES

- 1 yard of cotton shirting or linen fabric
- Thread in coordinating colors
- 2 yards of coordinating jumbo rickrack
- 1"-wide elastic
- Bodkin or safety pin
- Tear-away stabilizer
- Purchased bow or $\frac{1}{2}$ "-wide grosgrain ribbon in coordinating color
- Embroidery design (approx. $4\frac{1}{2}$ " in diameter; see "Designs.")

Notes: It is recommended that you serge or zigzag the seam edges. These shorts have a 3" inseam; shorten or lengthen to your preference. Use $\frac{1}{2}$ " seam allowances unless otherwise noted.

PREPARE

- Download the Weekend Linen Shorts pattern from cmemag.com/freebies until August 31, 2019. Print, tile and cut out the pattern pieces.
- Cut out the pattern pieces from the main fabric.

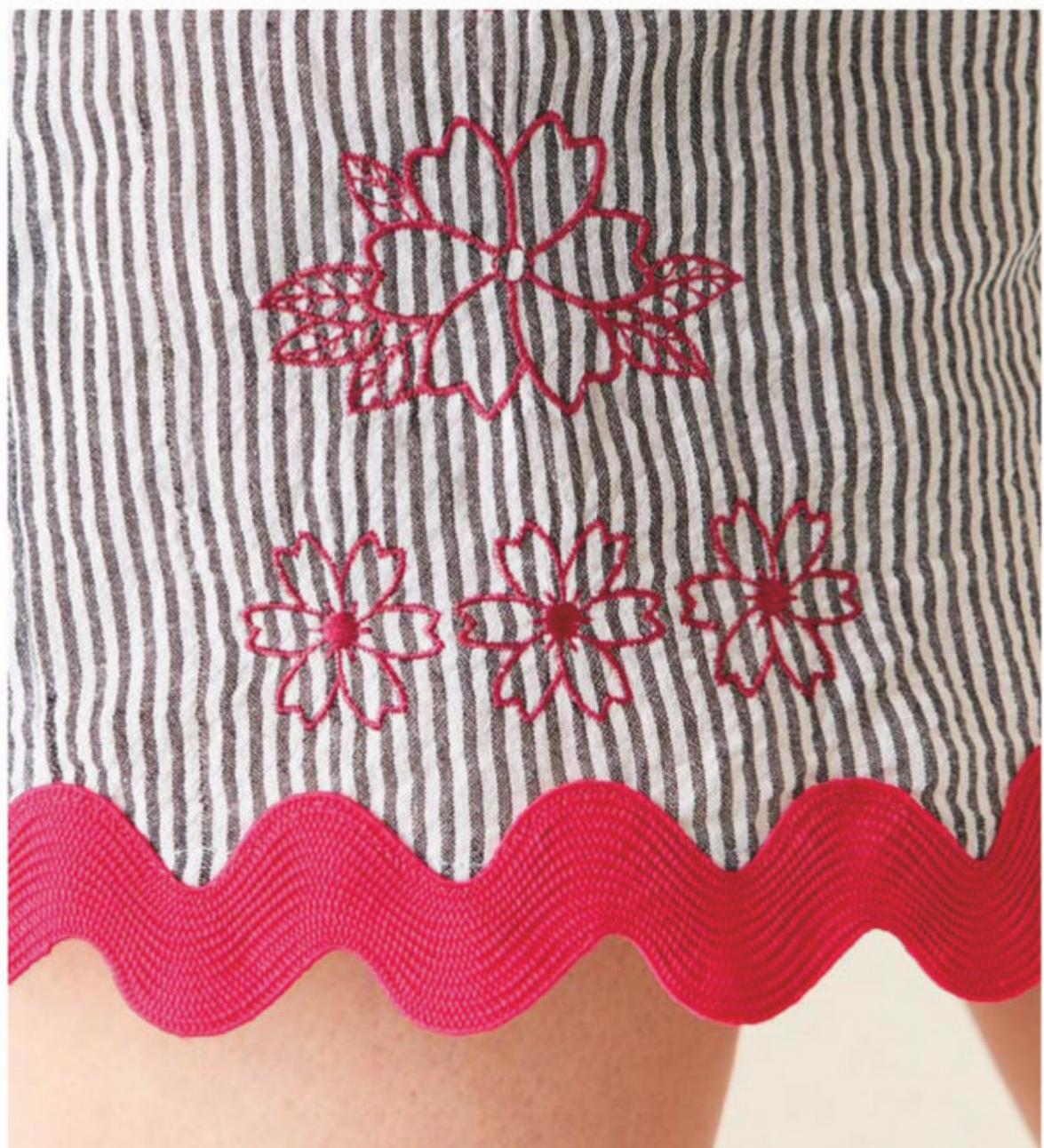
EMBROIDERY

- Select a floral design. Print an embroidery design template and audition the placement on the shorts front. Adjust the size and position of the design if necessary. Test stitch the design on scrap fabric.
- Stabilize the fabric with tear-away stabilizer, hoop and stitch the design, trimming jump stitches with each color change.

- Remove the fabric from the hoop and tear away the stabilizer from the embroidery edges.

CONSTRUCT

- With right sides together, pin one front and one back pattern piece and stitch the outer leg seam. Press open the seams. Repeat for the remaining front and back pattern pieces.
- With right sides together, pin and stitch the inner leg seam and press open; repeat for the second leg.
- Turn one leg right side out and place it inside the other leg, matching the seams and edges. Pin and stitch the crotch seam.
- Serge- or zigzag-finish the shorts upper edge. Press the waist edge $1\frac{1}{2}$ " to the wrong side to form the elastic casing.
- Press, then stitch along the finished edge, leaving a 1" opening for the elastic. Using a bodkin or safety pin, pass the elastic through the casing opening. Stitch the elastic end





closed. Insert the elastic back into the casing and stitch the opening closed.

- Try on the shorts to determine the desired finished length, including the rickrack. Trim if necessary. Serge- or zigzag-finish the shorts lower edge, then fold to make a narrow hem. Stitch $\frac{1}{4}$ " from the folded hem edge.
- Beginning at the inseam, pin the center of the rick-rack trim under the hemmed edge, or over the hemmed edge for scalloped edging. Leave $\frac{1}{2}$ " of trim extending past the inseam at the beginning and end. Overlap the ends, then stitch the trim in place. Repeat for the remaining leg.
- Hand sew the bow at the waistband center front. 

DESIGNS

Florals: Designs by Juju, Mendhi Flowers; designsbyjuju.com



Sakura Cap

BY AMANDA CARESTIO

Create the perfect spring cap with bright Sashiko stitching and soft organic canvas.



SUPPLIES

- 1 yard each of canvas & lining fabric (See "Sources.")
- Cut-away stabilizer
- Thread: coordinating all-purpose & rayon embroidery
- Sew-in hook-and-loop tape
- Temporary spray adhesive
- Removable fabric marker
- Scrap of fabric & covered button set (optional)
- Plastic hat bill insert (See "Sources.")
- Ball cap pattern (See "Sources.")
- Sashiko embroidery design (approx. 5.91"×11.81"; see "Design.")



PREPARE

- Print, tile and cut out the paper pattern pieces. Based on your selected design, determine how much fabric you'll need to embroider. For the featured project, two embroidered panels were needed.
- Cut the needed pattern pieces from the lining fabric and the plain canvas.

EMBROIDERY

- Load the embroidery design onto the machine.
- Adhere cut-away stabilizer to the canvas wrong side with temporary spray adhesive and hoop the fabric.
- Stitch the design and remove the fabric from the hoop.
- Repeat to stitch a second panel.
- Trace the pattern pieces onto the stitched panels with a removable fabric marker, centering the stitched pattern on each pattern piece.



- Cut out the pattern pieces from the embroidered canvas.

CONSTRUCT

- Assemble the cap following the pattern instructions.
- Using coordinating scrap fabric and covered button set, create a covered button and hand stitch in place on the cap center top. 

DESIGN

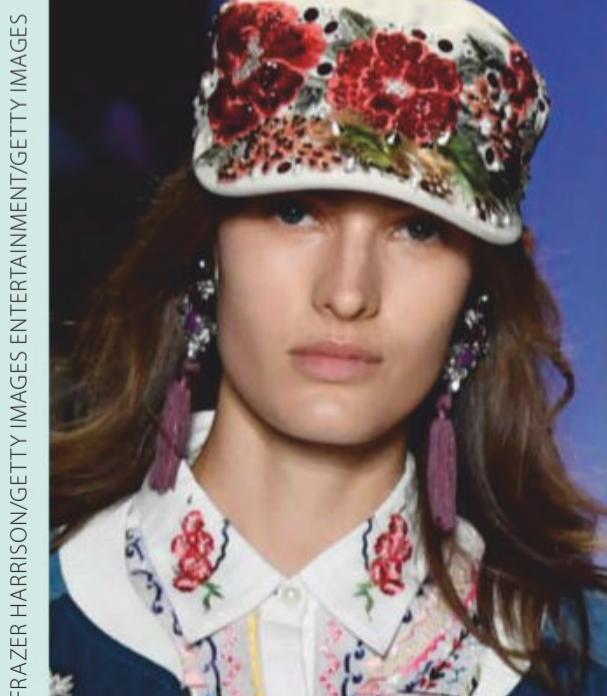
Sashiko design: Sashiko 1-01 Large 2;
designsinstitches.com

SOURCES

Birch Fabrics supplied the organic canvas fabric: birchfabrics.com.

Cap Supply Company supplied the plastic bill & components: capsupplyco.com.

Style Arc provided the ball cap pattern: stylearc.com.



FRAZER HARRISON/GETTY IMAGES ENTERTAINMENT/GETTY IMAGES

CAP COUTURE

Although it's a relatively small project, a baseball cap is a great canvas for creativity. Here are some ideas to take your creation to the next level:

- Embroider all six panels for all-over coverage or every other panel for a whimsical effect.
- For a more subtle look, choose thread that's only a few shades off from your base fabric color for a tone-on-tone approach.

- Embroider large-scale designs, like florals, for panels that are completely covered with embroidery.
- For an asymmetrical effect, place designs around the cap, closer together in some areas, or a single large embroidery design that spans two panels.
- For balance, embroider floral sprays or a similar curved design in a shape that matches the curve of the brim or the curved opening in the back.

Westport Weekend Bag

BY JENNIFER KEMPLER

Create a carryall bag perfect for a quick weekend trip. Use a monogram appliquéd to add a custom touch to the project.



Most pre-quilted fabric that is readily available in stores is three layers — a right side, batting and lining already quilted together. The instructions for this project are written for this type of fabric. That said, sometimes quilted fabric comes without the lining layer, so this layer must be added as part of the construction. This is how the featured sample was made.

If you are working with two-layer quilted fabric, purchase two yards of additional lining fabric. To construct per the featured sample, quilt the lining onto the main body before construction. For the pocket and zipper flap, bag the pieces by placing the main fabric and lining with right sides together and stitching the perimeter, leaving an opening for turning. Turn the piece through the opening, press and hand-stitch the opening closed.

MATERIALS

Supplies listed are enough to make one 9"×14"×22" bag.

- 2 yards of 42"-wide or 1½ yards of 56"-wide quilted fabric
- ¼ yard of coordinating fabric (binding)
- 5"×7" fabric scrap (appliqué)
- Cut-away stabilizer
- Matching all-purpose thread
- ¾" square magnetic snap
- Two regular plastic zippers at least 21" long
- Zipper foot
- Removable fabric marker
- Temporary spray adhesive
- Serger (optional)
- Monogram appliqué design (approximately 3½"×5½"; see "Design.")



PREPARE

- Download the Westport Weekend Bag pattern from cmemag.com/freebies. Print out the pattern pieces.
- Cut out the pattern pieces from the quilted fabric.
- From the binding fabric, cut four strips 3"× the width of fabric.
- Piece together the binding strips with right sides together along the short edges to form one continuous strip. Join each strip using a 45° seam to reduce bulk; press open.
- Repeat to piece together the strap pieces.
- From the binding strip, cut two 48" lengths for the side panels and two 3" lengths for the zipper tabs.
- From the remaining binding strip, cut one 2½"×10" strip for the pocket, four 2½"×23" strips for the zipper and two 2½"×13" strips for the zipper strap. Fold each strip in half lengthwise with wrong sides together; press.

EMBROIDER

- Print the monogram template.
- Position the pocket right side up on a flat work surface. Designate one long edge as the upper edge. Center the template over the pocket, aligning the design upper edge approximately 2" from the pocket upper edge. Mark the design centerlines; remove the template.
- Hoop a piece of cut-away stabilizer. Spray the stabilizer with temporary adhesive. Position the pocket right side up over the stabilizer, centering the design centerlines within the hoop.
- Embroider the design, following the design instructions to create the appliquéd.
- Remove the hoop from the machine and the stabilizer from the hoop.
- Remove the excess stabilizer from the design perimeter.

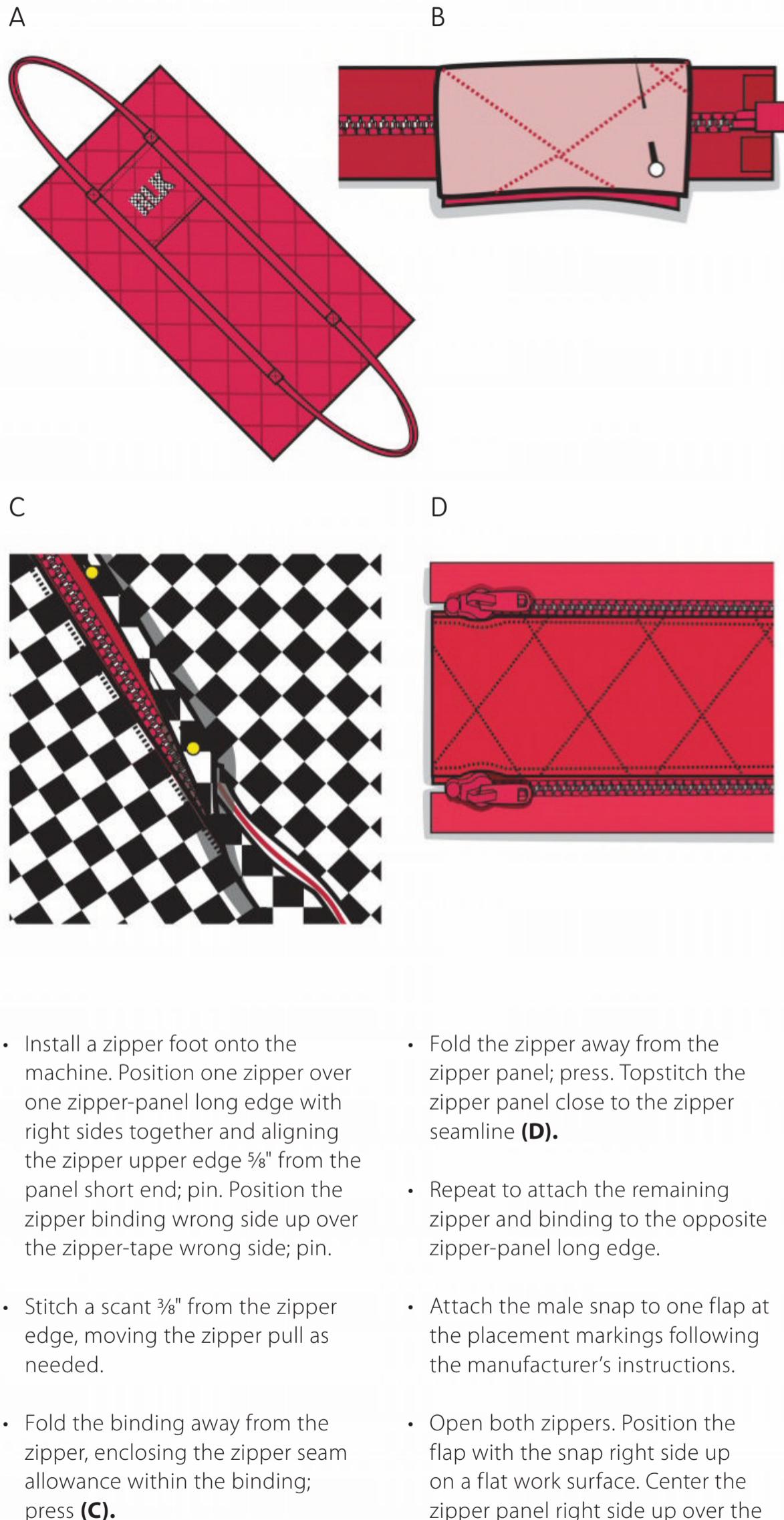
CONSTRUCT

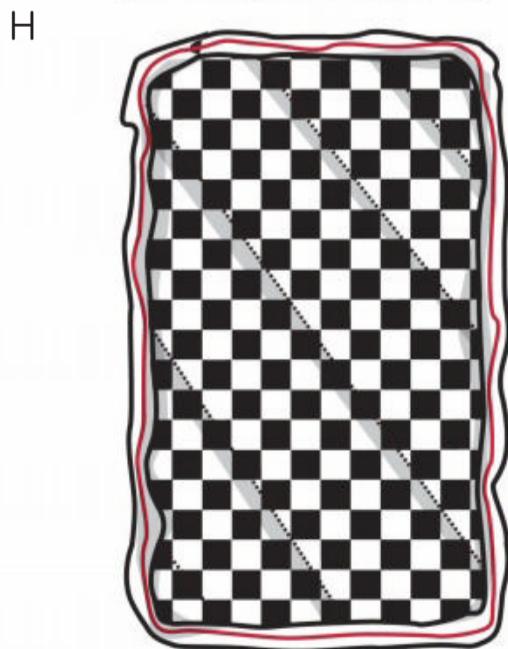
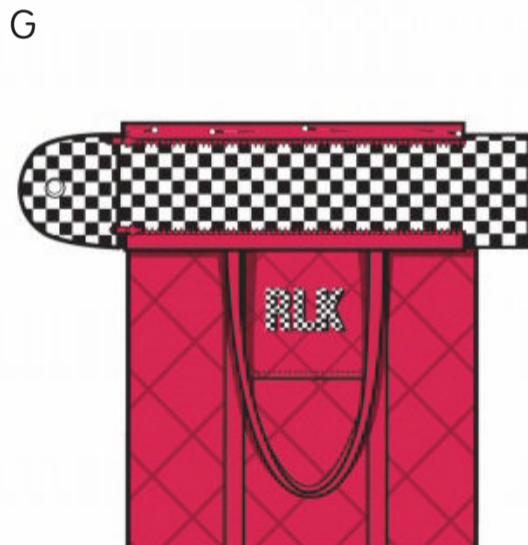
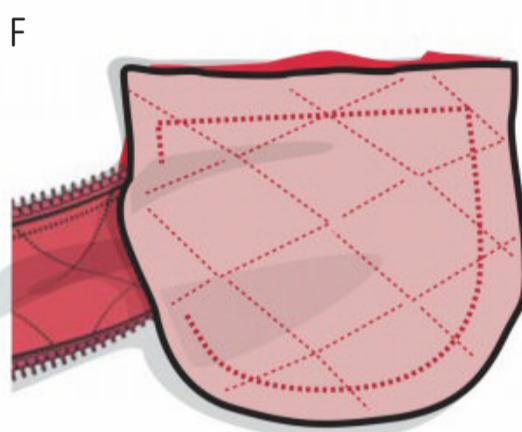
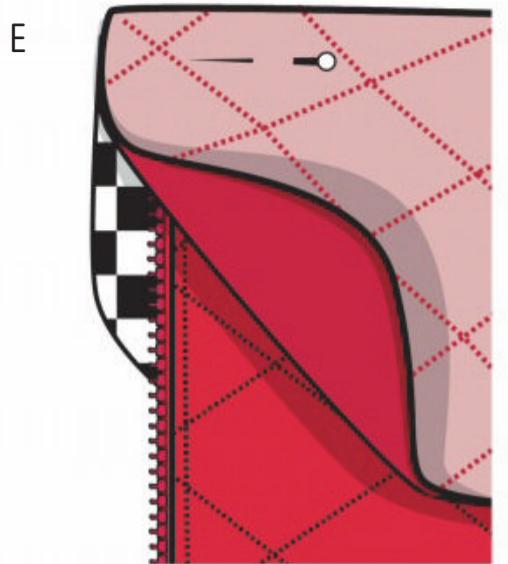
Use $\frac{1}{2}$ " seam allowances unless otherwise noted.

- Serge- or zigzag-finish the pocket lower edge. Press the lower edge $\frac{1}{2}$ " toward the wrong side.
- Position the binding over the pocket upper edge with right sides together and aligning the raw edges; stitch.
- Press the binding toward the pocket wrong side. Stitch in the ditch along the seamline from the pocket right side.
- Fold the main panel in half lengthwise with right sides together; mark the centerline.
- Repeat to mark the pocket centerline.
- Position the main panel right side up on a work surface. Designate one short edge as the upper edge.
- Position the pocket right side up over the main panel, aligning the pocket upper edge 5" below the main-panel upper edge and matching the centerlines; pin. Topstitch the pocket sides and lower edge.
- Position one zipper strap over the other with right sides facing up; handle as one layer. Press the strips in half lengthwise with wrong sides together; unfold. Fold each long edge toward the foldline with wrong sides together; press. Fold in half lengthwise along the original foldline; press. Topstitch the long open edge. Set aside.
- Fold the strap in half lengthwise with right sides together. Stitch the strap long raw edge, beginning and ending 8" from each short end. Turn the strap right side out.
- With right sides together, join the strap short ends using a 45° seam and making sure the strap isn't twisted; press open.



- Hand stitch the strap opening closed. Press the strap flat.
- Fold the main panel in half width-wise with right sides together; mark the centerline. Quartermark the strap by folding it in half, and then in half again, marking the folds.
- Position the main panel right side up on a flat work surface. Position the strap over the main panel, aligning the quartermarks with the width-wise centerlines and covering the pocket sides; pin. Make sure the strap is placed an equal distance apart along the entire panel length and extends the same amount above the panel upper and lower edges; pin.
- Topstitch the strap along each long edge, beginning and ending 5" from the main-panel upper and lower edges. Topstitch an X at each strap end for reinforcement **(A)**.
- If needed, trim each zipper to 21". Measure and mark each zipper at 20".
- From the quilted fabric scraps, cut two rectangles 3"x the zipper width. Designate as zipper tabs.
- Repeat to cut two additional pieces from the zipper strip. Mark a $\frac{1}{2}$ " seam allowance on each zipper-tab short end.
- Sandwich the zipper end between two zipper tabs with right sides together, aligning the tab seam allowance lines with the zipper line; pin **(B)**.
- Stitch, using the hand wheel to slowly stitch over the zipper teeth. Fold each tab right side up; press.
- Repeat to attach the remaining two tabs to the remaining zipper.





flap, aligning the upper short edge with the flap straight edge. Center the remaining flap wrong side up over the zipper panel, aligning the edges; pin **(E)**.

- Install a regular presser foot onto the machine. Stitch the flap perimeters using a seam allowance that aligns just beyond the zipper tape edge, leaving a 3" opening along the left edge for turning and making sure the move the zipper panel during stitching to fit within the opening **(F)**.

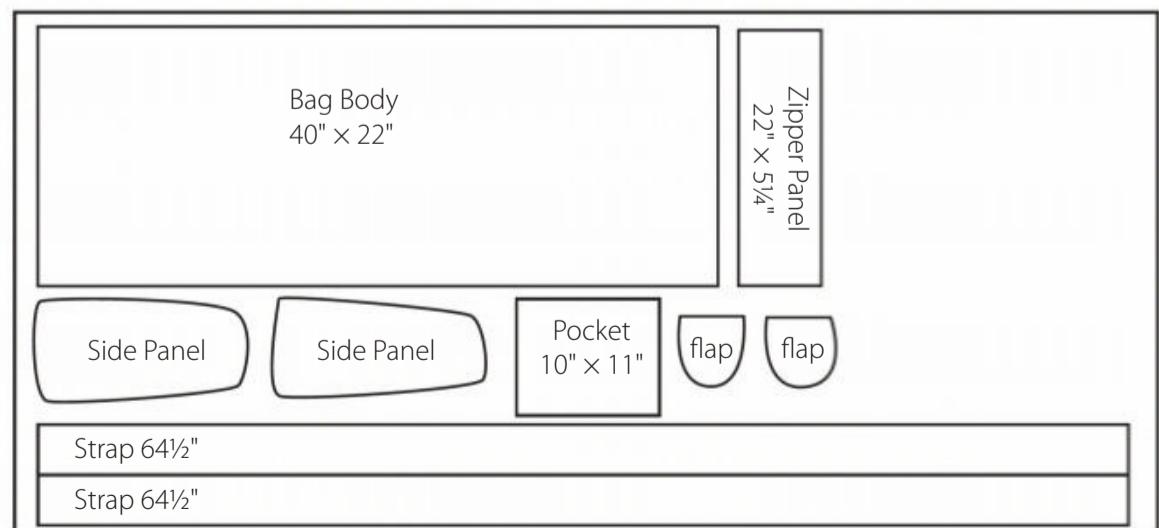
- Turn the flap right side out; press flat. Hand stitch the flap opening closed using a ladder stitch. Topstitch the flap perimeter.
- Position the zipper panel over the main panel with right sides together, aligning the left zipper tape with the main-panel upper edge; pin **(G)**.

- Install a zipper foot onto the machine. Position one zipper binding wrong side up over the zipper-tape wrong side; pin.
- Stitch a scant $\frac{3}{8}$ " from the zipper edge, moving the zipper pull as needed.

- Fold the binding away from the zipper, enclosing the zipper seam allowance within the binding; press. Fold the zipper away from the zipper panel; press. Topstitch the zipper panel close to the zipper seamline.
- Repeat to attach the opposite zipper and binding to the main-panel lower edge.
- Mark the lengthwise and widthwise center of each side panel.
- Fold the main panel in half widthwise with right sides together; mark.
- Install a regular presser foot onto the machine. Position one side panel over the right main-panel open side with right sides together and aligning the centerlines; pin, easing at each corner. Stitch the side-panel perimeter **(H)**.
- Repeat to stitch the remaining side panel to the opposite main-panel side, but begin and end the stitching at the zipper.
- Select a wide zigzag stitch. Stitch each side-panel binding long raw edge.
- Fold each side-panel binding short end $\frac{1}{2}$ " toward the wrong side;

42" wide

Selvage



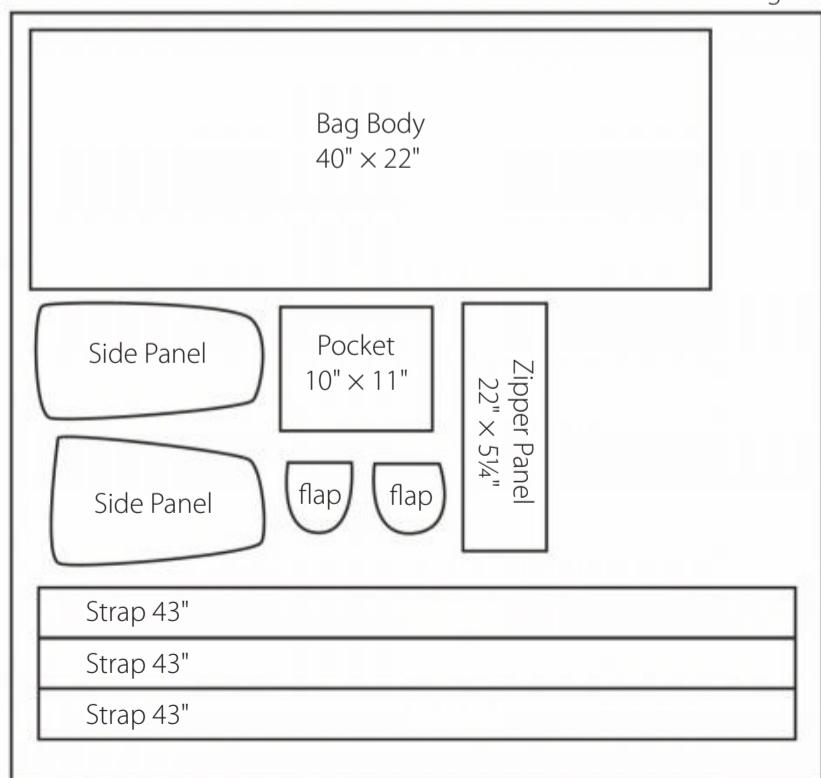
press. Position one binding over one side-panel seam allowance with right sides together and aligning the raw edges; pin and then stitch.

- Fold the binding to enclose the seam allowance; pin. Edgestitch the binding.
- Repeat to bind the remaining side panel seam allowance.
- Turn the bag right side out.
- Mark the female snap location on the side panel, and then install the snap. To conceal the snap, hand stitch a fabric scrap over the female snap on the side-panel wrong side.
- Insert one zipper strap short end through one zipper pull, extending the short end $\frac{3}{4}$ " beyond the pull; topstitch to secure.
- Repeat to attach the remaining zipper strap short end to the remaining zipper pull, making sure the strap isn't twisted. 



56" wide

Selvage



DESIGN

Appliquéd letters: Floral Alphabet Appliqués
#12653; embroideryonline.com

Berry Blouse

BY SANDRA GEIGER

An asymmetrical panel and a chic cutout is the perfect canvas for allover embellishment. Plus, learn tips for stabilizing knits.



Vogue 1570



MATERIALS

- + Blouse pattern featuring a cutout & panel (such as Vogue 1570, Top View A)
- + 2 yards of 60"-wide cotton jersey fabric, plus extra for testing (See "Note" below.)
- + $\frac{1}{2}$ yard of poplin fabric (to match the knit fabric)
- + Thread: matching all-purpose & 40-wt. embroidery thread (in a color slightly darker than the fabric)
- + Stabilizer: fusible no-show mesh stabilizer & water-soluble topper
- + Temporary spray adhesive
- + Fine-point permanent marker
- + 5x7 hoop or larger
- + Removable fabric marker

- + Stretch machine needle, size 12 or 14

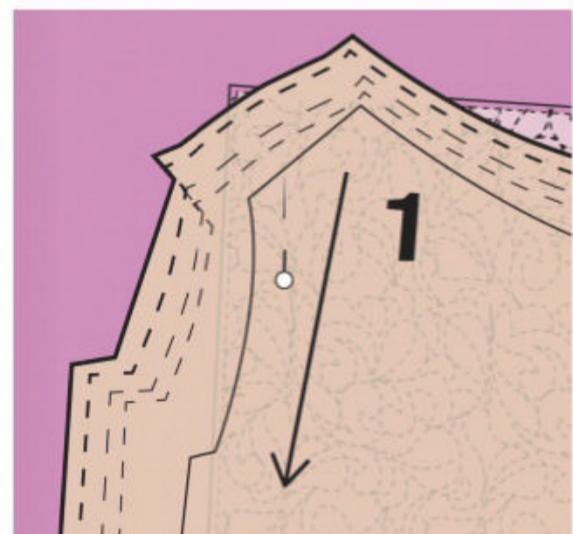
- + Allover or quilting embroidery design (See "Design.")

Note: Extra fabric is required to test the embroidery design and for stitching the design onto the pattern piece.

PREPARE

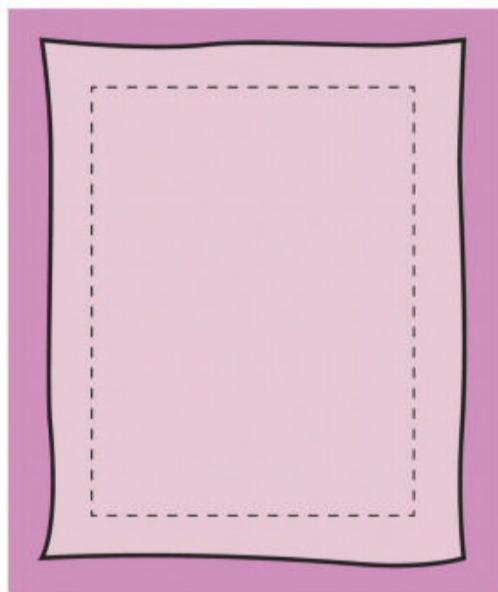
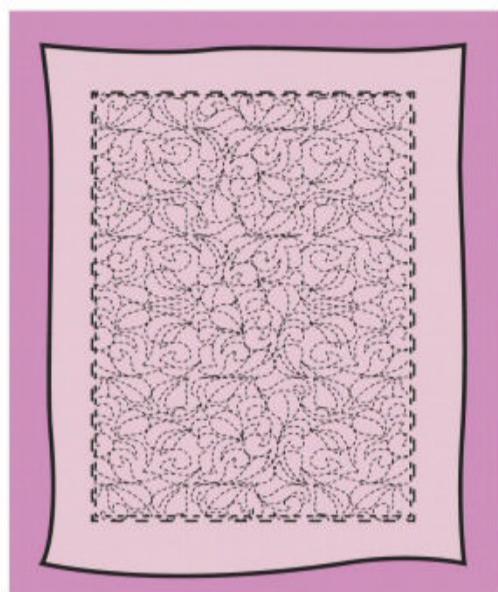
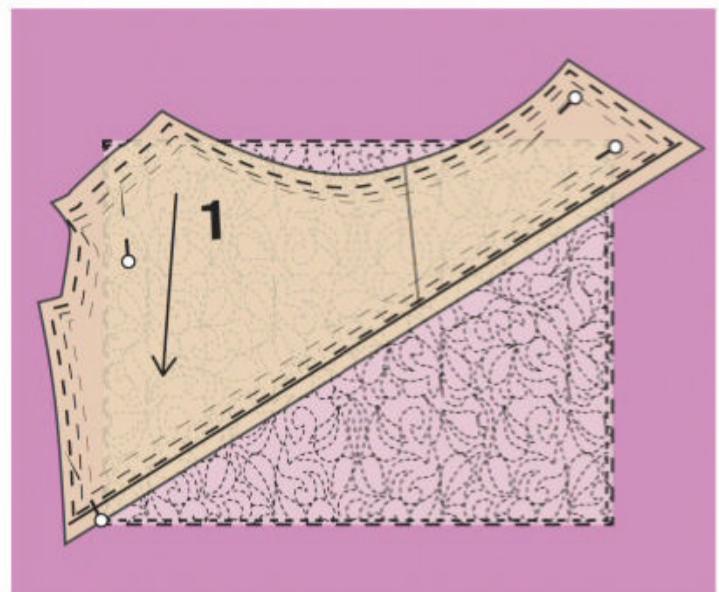
- Prewash and dry the fabric.
- Test the removable fabric marker on fabric scraps to ensure that the marks will show up and that they are easily removed.
- Cut out the pattern pieces.
- On the feature panel pattern, mark the seam allowance using permanent marker **(A)**.

A



Tip

Using one long stabilizer piece makes re-hooping easier and prevents fabric distortion with multiple hoopings.

B**C****D**

- Lay the pattern piece onto the knit fabric. Adding 4" on each side and ensuring it's placed correctly on the fabric grainline, trace around the pattern piece with a removable fabric marker.
- Cut two pieces of mesh stabilizer long enough to cover the embroidery area.
- Cut a piece of poplin to the same dimensions as the stabilizer.
- Fuse one piece of mesh stabilizer to the wrong side of both the knit and poplin fabrics.
- Cut the remaining pattern pieces from the knit fabric per the pattern guidesheet.

EMBROIDER

- Mark the design area on the poplin wrong side and the knit fabrics right side, leaving extra space on all sides of the design for hooping.
- Thread the machine. Stitch a test design onto a piece of the knit fabric using the steps below.
- Choose an all-over or continuous embroidery design from your machine or purchase an all-over

quilting design. *Note: It may be possible to stitch the entire design area in one hooping, depending on the size of the hoop and pattern size.*

- Hoop the poplin fabric with the stabilizer side facing up.
- Layer the knit fabric over the hoop with the fusible mesh side down. Place a layer of water-soluble topper on top. If needed, use a small amount of temporary spray adhesive to keep the topper in place.
- Place the hoop on the embroidery machine.
- Baste the fabric in place using the machine's baste-in-the-hoop function if available. If your machine does not have a basting function, hand baste the fabric in before placing the hoop into the machine (**B**).
- Stitch the design.
- Repeat steps above until the entire design area is stitched (**C**).
- Remove the fabric from the embroidery hoop.

- Snip all jump stitches and remove the basting stitches.
- Pin the traced panel pattern piece onto the embroidered fabric, ensuring that the embroidered area covers the entire panel piece (**D**). Cut out the panel.
- Remove the topper from the panel following the manufacturer's instructions.

FINISH

- Construct the top according to the pattern guidesheet. **E**

DESIGN

All-over quilting design: Fill Design 001 on Baby Lock Destiny; babyllock.com

SOURCES

Baby Lock carries Fusible No-Show Mesh Stabilizer and Hydro-Melt Topper: babyllock.com.

Madeira carries 40-wt. Polyneon Embroidery Thread: madeirausa.com.

Robert Kaufman Fabrics carries Laguna Cotton Jersey: robertkaufman.com.



sewing room stock up

Stabilizer

Having a stocked sewing room means you're ready wherever creativity leads and whenever inspiration strikes. Using the proper stabilizer can make or break an embroidery project, so make sure you have a variety on-hand.



TYPES

There are several kinds of stabilizer, each with a specific job and designed to create successful stitchouts, no matter the application.

Tear-Away

Tear-away stabilizers are temporary and are torn away after the embroidery is complete. They're made from nonwoven materials, so they don't stretch, and provide excellent stability throughout the embroidery process.

Tear-away stabilizer is suitable for most fabrics, except for overly delicate fabrics such as organza, as the stabilizer may shred the fabric when it's removed. Tear-away stabilizer also perforates from needle penetrations around the design outer edges, so don't use it with fabrics that contain stretch, such as knit.

Tear-away stabilizer can tear in all directions without putting stress on the fabric or design. Use the color that best corresponds with the chosen fabric.

To use tear-away stabilizer, cut a piece slightly larger than the hoop. Hoop the stabilizer and fabric. If using fabric that maybe marred by hooping, such as suede, hoop the stabilizer, and then adhere the fabric using temporary spray adhesive. Once the embroidery is complete, carefully tear away the stabilizer. Don't tear away the stabilizer forcefully, as too much pressure may cause design distortion.

Cut-Away

Cut-away stabilizer is a nonwoven permanent stabilizer that keeps the fabric and embroidery stable during embroidery and remains on the fabric

after the embroidery is complete. Use cut-away stabilizer instead of tear-away stabilizer when embroidering garments that contain stretch.

Cut-away stabilizer is often used with knit fabrics and dense designs, as the stabilizer won't stretch the fabric during embroidery or cause design distortion. Cut-away stabilizer is available in a variety of thicknesses, ranging from soft to firm. Use soft varieties to maintain the fabric softness or firm varieties to help stiffen the fabric. Choose the color that best matches the fabric to eliminate stabilizer show through.

To use cut-away stabilizer, cut a piece of stabilizer slightly larger than the hoop. Hoop the stabilizer with the fabric. If using fabric that may be marred by hooping, hoop the

Tear-away stabilizer can tear in all directions without putting stress on the fabric or design.



WELL BONDED

When securing fabric for embroidery, you can often simply hoop it with the stabilizer. But there are some instances when you need added security or the fabric is not hoopable, such as fabric with a heavy pile or nap or that is prone to hoop burn. In those cases, try one of the following.

Self-Adhesive

Commonly available in tear-away, self-adhesive stabilizer can be a life saver. Simply hoop the stabilizer with the paper side facing up, score the paper inside the hoop and peel away the paper, revealing the adhesive. Then finger press the fabric in place.

Fusible

For something a little more firm and long-lasting, pick fusible stabilizer. Simple press and fuse it to the fabric wrong side before embroidery. This type of stabilizer stays in place permanently, so test it first to make sure it works well with the weight and density of the fabric being embroidered.

STABILIZER QUICK REFERENCE

Fabric	Stabilizer Type
Woven fabrics	Tear-Away
Delicate, knit, or stretch fabrics	Cut-Away
Free-standing lace (as base); high-pile or uneven fabrics, such as terry cloth or velvet (as topper)	Water-Soluble
Non-washable, heat-tolerant fabrics	Heat-Soluble
Lightweight or sheer fabrics	Mesh

stabilizer, and then adhere the fabric using temporary spray adhesive. Once the embroidery is complete, cut away the stabilizer just beyond the design perimeter. Use a pair of sharp embroidery scissors to trim close to the stitching, approximately $\frac{1}{4}$ " to $\frac{1}{2}$ " from the design.

Water-Soluble

A water-soluble stabilizer supports embroidery and then rinses out completely once the embroidery is complete. This stabilizer variety comes in many shapes, sizes and forms.

Always choose a fiber/woven soluble stabilizer, which resembles fabric rather than plastic and is opaque. This type is rarely affected by heat or humidity and truly supports the embroidery stitches. It also completely rinses away with ease. Never under any circumstances iron water-soluble stabilizer. The heat causes it to shrink and stiffen, making it nearly impossible to rinse away.

When removing a water-soluble stabilizer from an embroidery or lace design, the stabilizer is released into the water, so always use fresh water for the final rinse. To remove the stabilizer, submerge the design into a laundry tub containing at least 4"-6"

of water. To determine if the stabilizer is completely removed from a design, gently rub the embroidery between two fingers. If they're clean and don't stick together, then the stabilizer has been removed. If not, refill the tub with fresh water and repeat the submerging and rinsing steps. Dense or lace designs tend to need a longer soaking period because of the stitch density. Give the designs a little extra time soaking and rinse thoroughly.

If the embroidery needs to maintain some stiffness, such as with 3D free-standing lace projects, the water-soluble stabilizer it was embroidered on can act in place of starch. Rinse the lace in running water only enough to open the holes in the lace, but avoid soaking or excessive rinsing. The dissolved stabilizer that remains will dry within the threads, creating stiffness.

Consider using a water-soluble topper when embroidering on high-pile or uneven fabrics, such as terry cloth and velvet. The topper ensures the stitching is elevated and doesn't disappear into the fabric pile. This stabilizer is easily torn away once the embroidery is complete. 



Heat-soluble stabilizer

OTHER SPECIALTY STABILIZERS

Got a tricky embroidery task on your hands? Thank goodness, there's probably a stabilizer for that.

Heat-Soluble

Heat-removable stabilizers are temporary and disintegrate when heat is applied. They're available in two types, woven or film, and are used with fabric that's heat tolerable or non-washable. The stabilizer may also be used as a topper.

Mesh

Mesh stabilizers are lightweight, soft stabilizers with translucent properties to prevent show-through on lightweight and semi-sheer fabrics. Mesh stabilizer is available in two types: cut-away and water-soluble. The stabilizer is also often used as a topper.



Mesh stabilizer



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LEANNE



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Sky Blue Multi Nubuck/Suede



Mauve Multi Nubuck/Suede



Navy Multi Nubuck/Suede

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now trending

Coat Couture

BY MEG HEALY

'Tis the season for a statement coat! Take your outerwear to the next level with some dazzling embroidery to make an everyday outfit feel special. Sick of your drab and dull gray coat? Stitch one up in a color that pops!

Trend Inspiration



CHRISTIAN VIERIG/GETTY IMAGES ENTERTAINMENT/GETTY IMAGES

COAT PATTERN

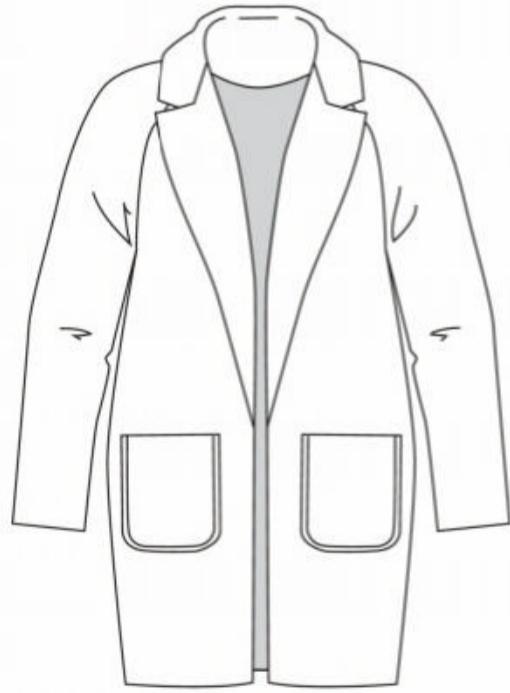
Look for a coat pattern with a lapel and a long silhouette without too many seams.



Yates Coat
by Grainline Studio



Bouclé Coat
by BurdaStyle (#128B 11/2016)



Yona Wrap Coat
by Named Clothing

EMBROIDERY DESIGNS

Opt for an embroidery design with vines and leaves to tie in the season, and choose gold- and silver-toned threads to make your embroidery shine.



Sprouting Branch
from CME Garden Party Collection



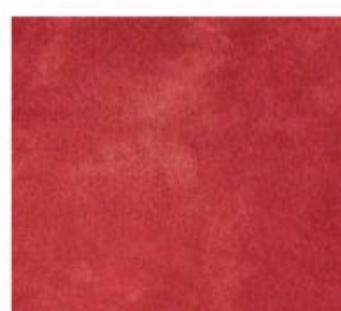
Magical Autumn Oak Leaves
by Embroidery Library



Elegant Ivy Corner
by Embroidery Library

FABRIC SWATCHES

Choose medium- to heavyweight wool suitable for coats. Opt for a bright color!



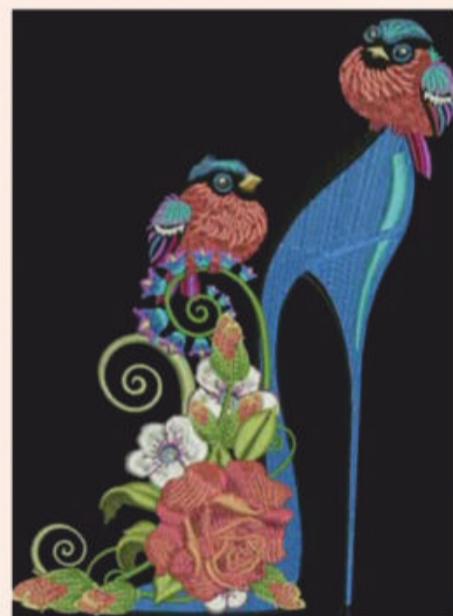
Embroider on the fronts of the shoulder as well as the back, and, for more detail, embroider on a patterned wool. Don't forget the lapel.

FINAL TOUCHES

Finish off your look with complementary layers underneath for a monotone look. It's totally on trend to dress head to toe in one color! After the embroidery is complete, add extra glitter by hand stitching sequins and beads over the design for a glam look perfect for date night. Go bold and use your lining as a design feature. Pull a color from your embroidery threads or go completely opposite the wool by using a wild printed lining.

Behind the Design with Tamra Valle of **Kreations by Kara**

Tamra Valle's mom started and built Kreations by Kara. She discovered embroidery in 2008 and fell in love, teaching herself to digitize. When Tamra's mom asked her to come work for the business, Tamra did and worked with her mom for a few years. In September 2015, Tamra's mom passed away suddenly of a heart attack. Tamra was fortunate enough to be able to take over Kreations by Kara and continues to enjoy carrying on the vision her mom started.



One of Tamra's "assistants"

How do you stay creative?

I stay creative because I have to! I enjoy designing and dreaming up designs and projects. Not all of them work out, but....

What do you love most about your work?

I love controlling my own schedule. I like creating and perfecting designs and ideas. And I really like continuing my mom's legacy; I see her every day in this business.

Where do you draw inspiration?

I draw inspiration from everywhere: nature, seasons, home décor. I'm really falling in love with quilting in the hoop and working to perfect that process.

What's your favorite thing you've designed?

My favorite thing I've designed is a throw quilt "Into the Woods." I love woodsy, earthy things, and made up, this design has such a cozy and homey feel. 

For more info, visit kreationsbykara.com or find her on Facebook.

contributors



lisa archer

(“**In the Hoop: Bunny Softie**”—page 23) is the owner and creative director of Pickle Pie Designs. She loves the challenge of creating in-the-hoop designs that reflect her personal style.
picklepiedesigns.com



jennifer kempler

(“**Westport Weekend Bag**”—page 52) learned to sew from her mother, who let her use the sewing machine whenever she wanted and bought fabric for her next outfit. Jennifer’s been sewing ever since and can often be heard saying “we could totally make that!”
jennifersewsagain.blogspot.com



colleen bell

(“**Case Study**”—page 30) has a long history of embroidery, first as a young teen in the 60’s with hip embellished bell bottoms to the innovation of the embroidery machine, which has become her passion.
the-embroiderist.com



stacy schlyer

(“**Waikiki Kicks**”—page 38) is a self-taught seamstress and self-proclaimed fabric junkie whose goal is to reach SABLE (Stash Accumulation Beyond Life Expectancy). She lives in Kansas with her family and blogs about her sewing adventures daily.
stacysews.com



nancy fiedler

(“**Quilt This: In the Hoop Quilt Blocks**”—page 16) has served as an Educator for Janome America for 14 years and designs and writes from her studio in Dwight, Illinois, with the help of her cat Jon Snow and dog Beckett.



bianca springer

(“**Slip Away Shorts**”—page 46) is a native of The Bahamas who learned to sew at her mother’s side. She now resides in Pearland, Texas with her husband, daughter and son. They all serve as endless inspiration for fabric experimentation and hand-embroidery designs. She teaches group and private sewing to anyone willing to learn.
thanksimadethem.blogspot.com



sandra geiger

(“**Berry Blouse**”—page 58) loves to experiment with a variety of fabrics and sewing machines to create new techniques and add extra pizzazz to her sewing projects.
sandrageiger.net



milinda jay stephenson

(“**Border Button-Down**”—page 42), a Baby Lock Education Ambassador, loves teaching machine embroidery, sewing and serging all over the country and to her college students at home in Panama City, Florida.
milindajay.com



meg healy

(“**Now Trending: Coat Couture**”—page 68) has a passion for sewing that led her to study Fashion Design in NYC where she also interned for Vera Wang as a pattern maker. She’s now the editor, lead educator and face of BurdaStyle.com, the world’s largest online sewing community.
burdastyle.com



katrina walker

(“**Spring in the City Trench**”—page 26) specializes in working with silk and wool. She enjoys designing projects for home sewists and playing with her flock of sheep.
katrinawalker.com

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about the experts and designers featured in this issue at cmemag.com.

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